CARTOONIST PROfiles

GET IT, DON Q? 13 POLKA DOTS FOR THE 13 STATES
NO, BETSY- GEORGE IS THINKING STARS AND STRIPES- HE HATES POLKA DOTS
David Gantz
MS BETSY ROSS SEWING

This Bicentennial cartoon was drawn especially for CARTOONIST PROfiles by DAVID GANTZ, the creator of the popular new daily and Sunday comic strip, DON Q, which is distributed by the New York Times Special Features Syndicate.

NO. 30, JUNE 1976 $3

A Declaration by the cartoonists of the United Feature Syndicate.

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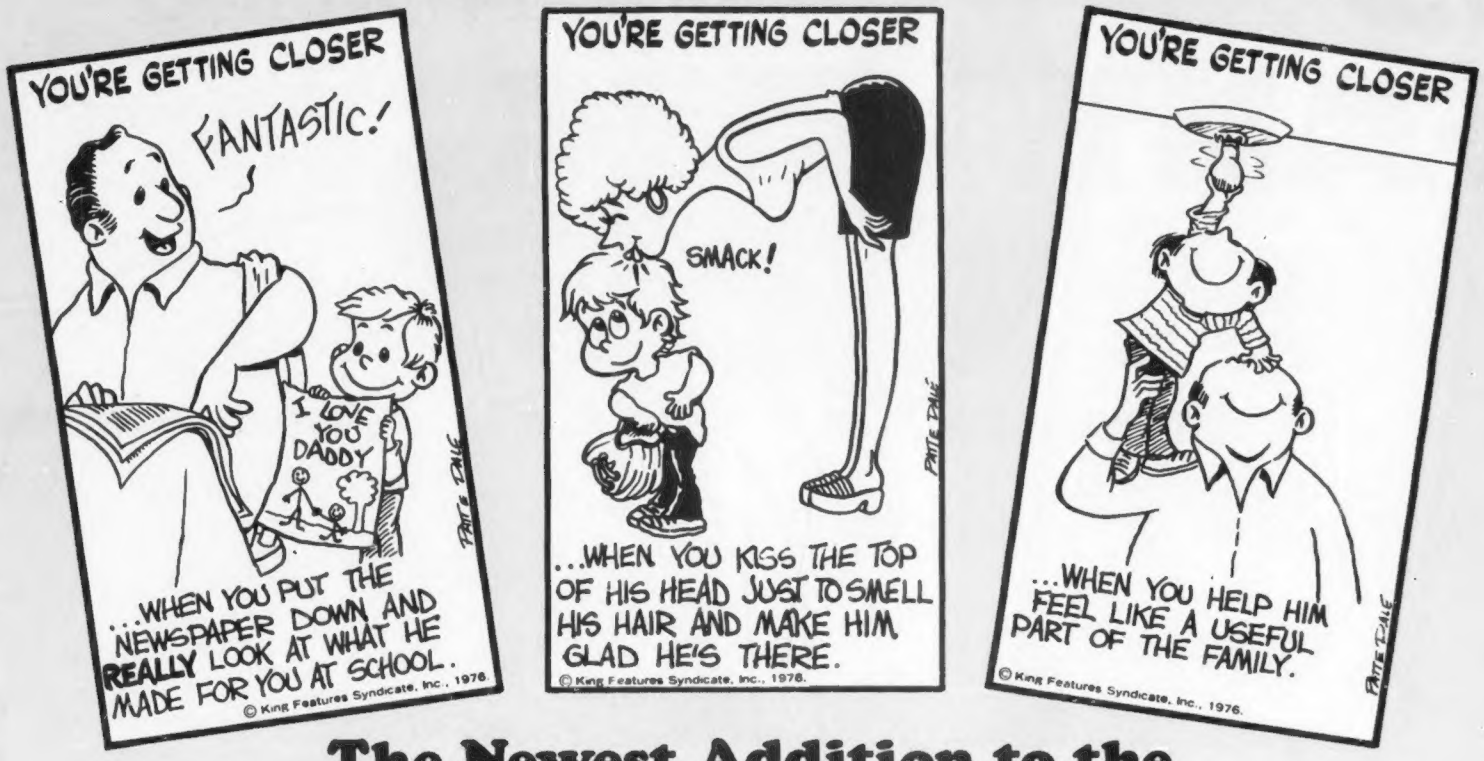
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I LOVE YOU DADDY
...WHEN YOU PUT THE NEWSPAPER DOWN AND REALLY LOOK AT WHAT HE MADE FOR YOU AT SCHOOL.
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SMACK!
...WHEN YOU KISS THE TOP OF HIS HEAD JUST TO SMELL HIS HAIR AND MAKE HIM GLAD HE'S THERE.
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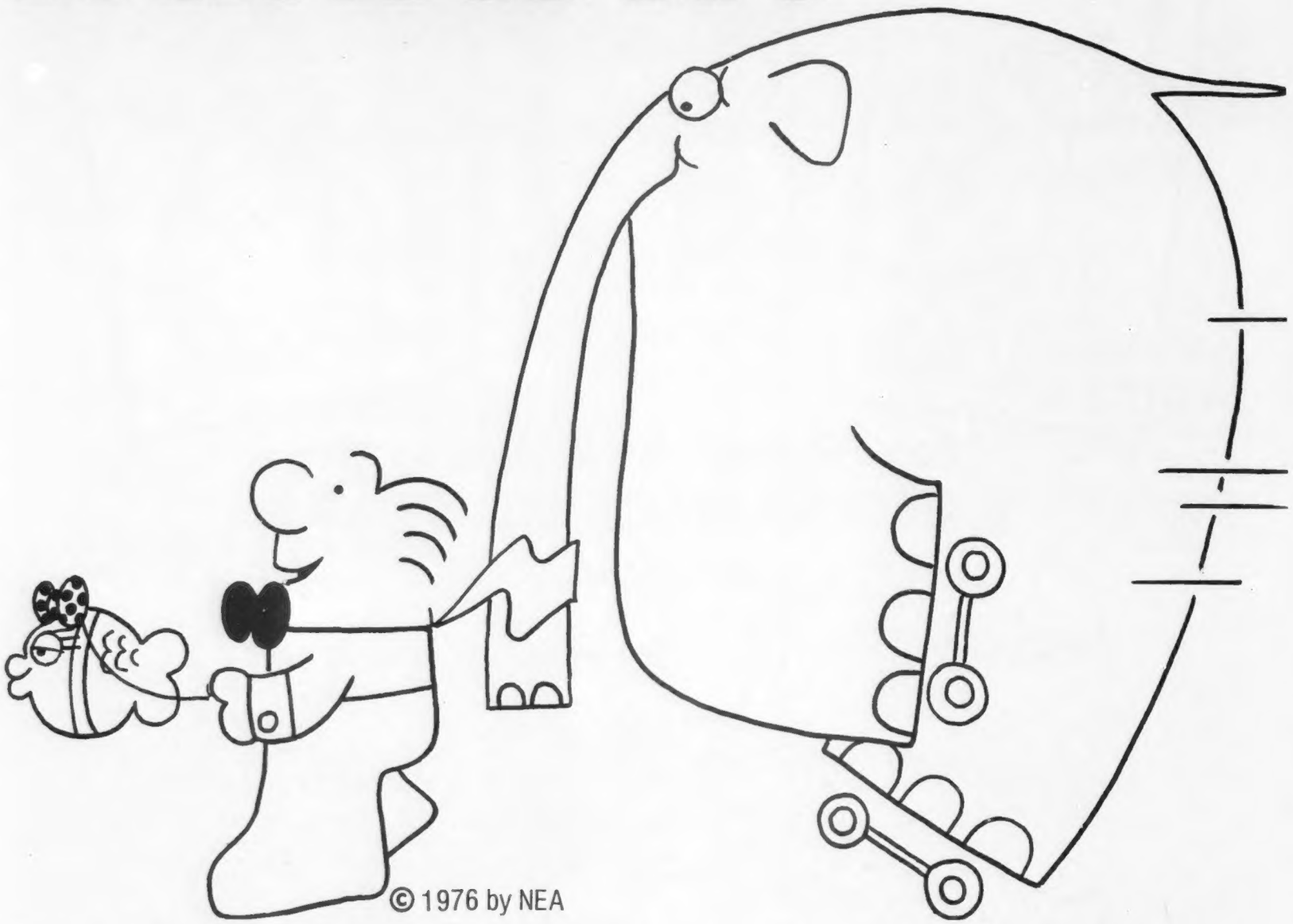

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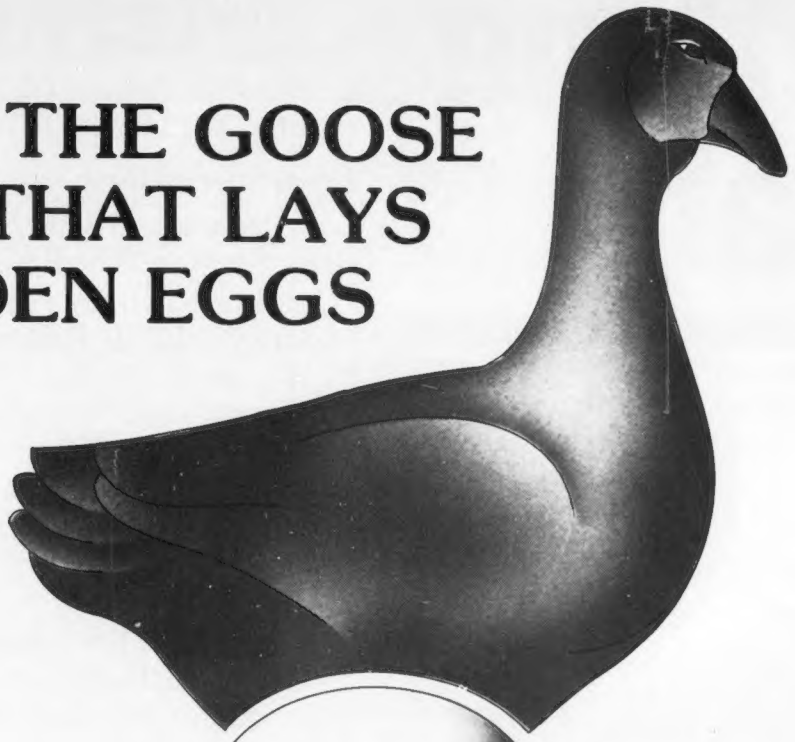

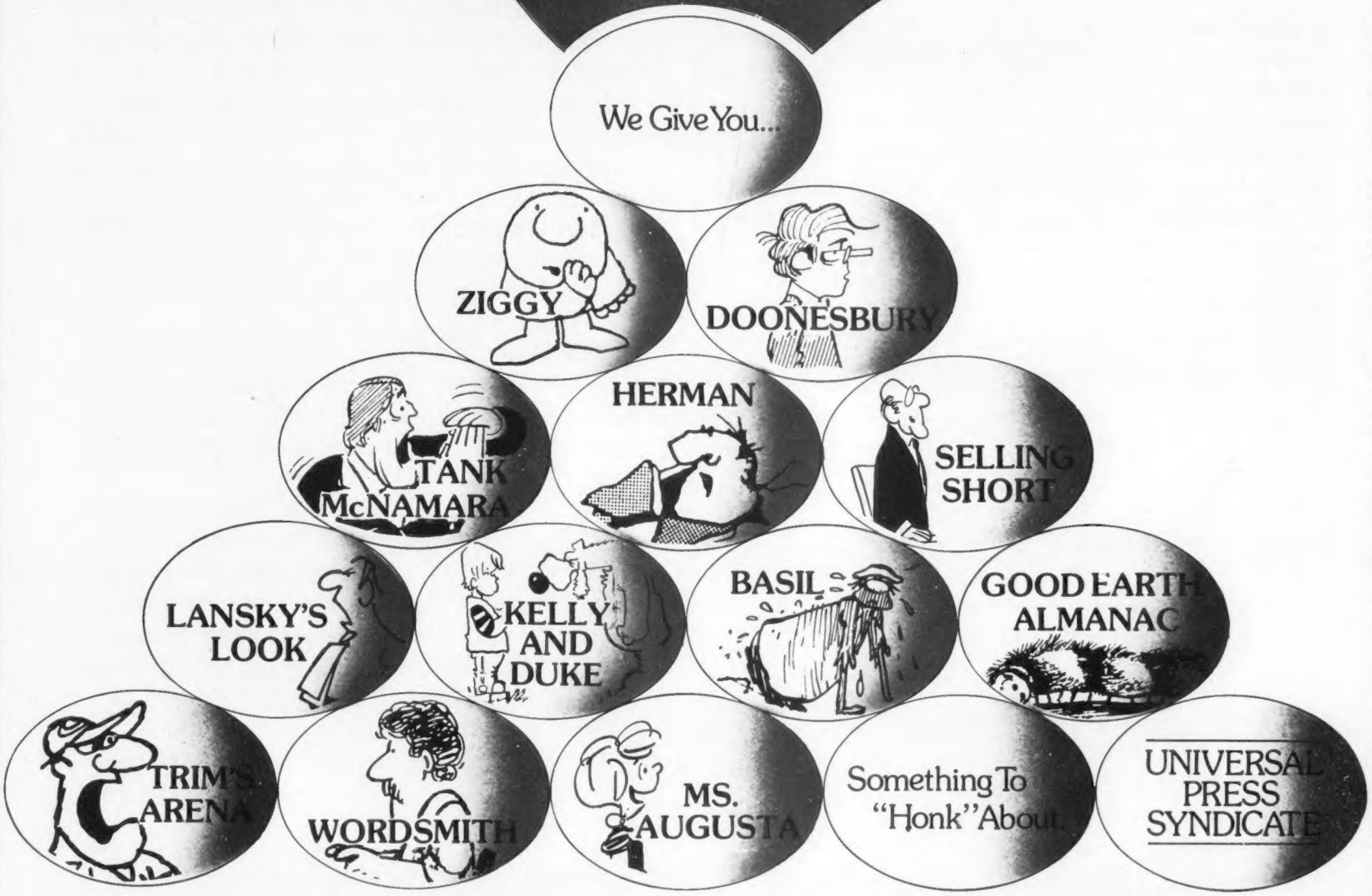

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CARTOONIST PROfiles

Editor: JUD HURD

Photos by Jim Ruth

No. 30, June 1976

Brazilian Cartoonist	8
Famous Cartoon Collection	14
Phil Love	23
Mail-Order Success!	24
2 Bottles of Relish	32
Said & Dunn	40
The Ryatts	46
TV Sketch Artist	52
Crane Scrapbook	58
Fred Basset	60
The Peoples Candidate	66
Gasoline Alley	70
My Answering Service	78
America in Cartoons	80

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MAURICIO

The following story resulted from a conversation your editor had with Mauricio De Sousa, on the occasion of the famed Brazilian cartoonist's visit to New York City.

Cartoonist Mauricio De Sousa has been called the Walt Disney of Brazil, and after you've read the account of the cartoon empire which has been created by Mauricio, who is still in his 30's, we think you'll agree!

He and his staff of 11 assistants work in an office together, turning out 11 daily newspaper strips, comic books, posters, and they create all kinds of merchandising tieups involving De Sousa's many cartoon characters. The reason for the current interest in his work here in the U.S. is that the *United Feature Syndicate* has now arranged to distribute De Sousa's cartoons.

CARTOONIST PROfiles was told the interesting details of how this all came about on the occasion of a visit with De Sousa when he and his International Manager, Alvaro de Moya, came to New York for the NCS Comics Congress some time ago. De Moya, incidentally, is a professor of Mass Communications and TV at the University of Sao Paulo, formerly did cartoon covers for Walt Disney magazines in Brazil, and recently authored a book on the comic strip in various countries.

Before the advent of De Sousa, publishers in Brazil realized, of course, that Walt Disney characters, or Tarzan or Mandrake, which were known all over the world, would sell whenever they were put in magazine or book form. But these publishers *didn't* know if unknown characters created by a Brazilian would also be marketable.

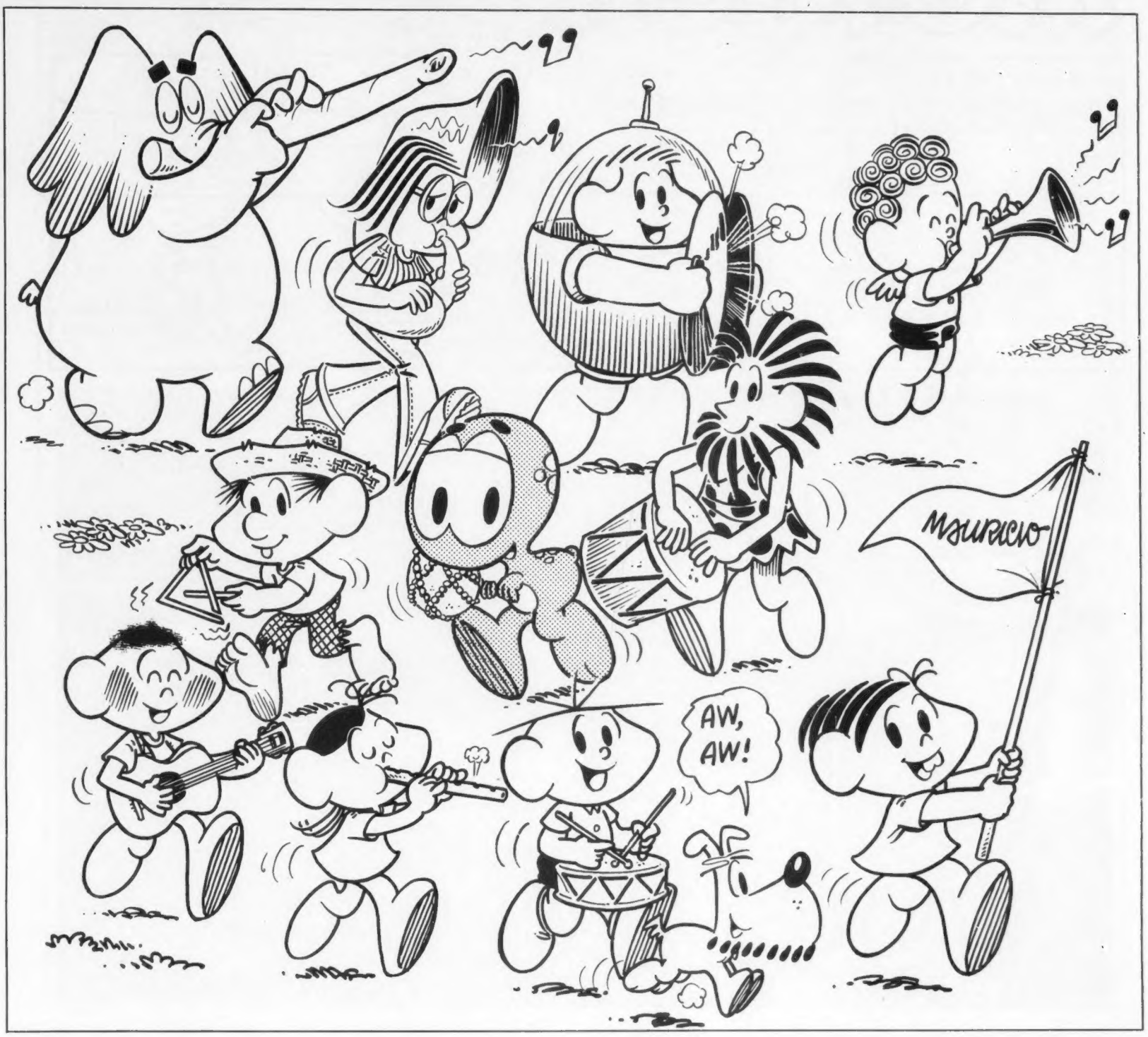
There was no syndication in Brazil so Mauricio had to create it. But we're getting a little ahead of our story.

De Sousa learned how to read by following the balloons in Disney comic strips even before he began to go to school, and he copied the characters, as well as Little Lulu, L'il Abner, Alley Oop, The Spirit, Peanuts, etc. Years passed, Mauricio reached working age, did some comic book work, and then his father, who was a police reporter in Sao Paulo, got him a newspaper job.

He then discovered that by being a reporter, and by learning to make his writings simple and clear, he was really preparing

At the signing of the United Features—Mauricio De Sousa contract. Seated: William C. Payette, President of United Feature Syndicate and De Sousa. Standing L to R: William H. Ravenscroft, Vice-President of the syndicate, George Pipal, General Manager of the International Features Division of United Press International, and Alvaro de Moya, De Sousa's manager. George Pipal's department, incidentally, represents United Features and other syndicates overseas.

MAURICIO DE SOUSA, frequently referred to as the 'Walt Disney of Brazil', has drawn, especially for CARTOONIST PROfiles, this montage of the various comic characters he's created over the years. This past April, the UNITED FEATURE SYNDICATE was scheduled to begin worldwide distribution in English and Spanish of De Sousa's comic strips. A conversation with him is contained in this issue.



LOOK INTO MY EYES...
YOU ARE GOING TO SLEEP!
LOOK INTO MY EYES... YOU ARE GOING TO SLEEP!
HA! HA! HA! IT'S NEVER GOING TO WORK, MONICA!
LOOK AT MY ARM! YOU ARE GOING TO SLEEP!
HYPNOSIS
© 1976 by United Feature Syndicate, Inc.

MONICA

HOW MANY TIMES A DAY DO YOU BRUSH YOUR TEETH, MONICA?
FOUR TIMES!
BOY! YOU MUST HAVE MONEY, HUH?
WHAT FOR?
TO BUY FOUR TUBES OF TOOTHPASTE A DAY!
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The De Sousa Art Department

DO THOSE GLASSES REST YOUR EYES?
YES, THEY DO.
BUT TO COMPENSATE...
MY NOSE AND EARS GET VERY TIRED!
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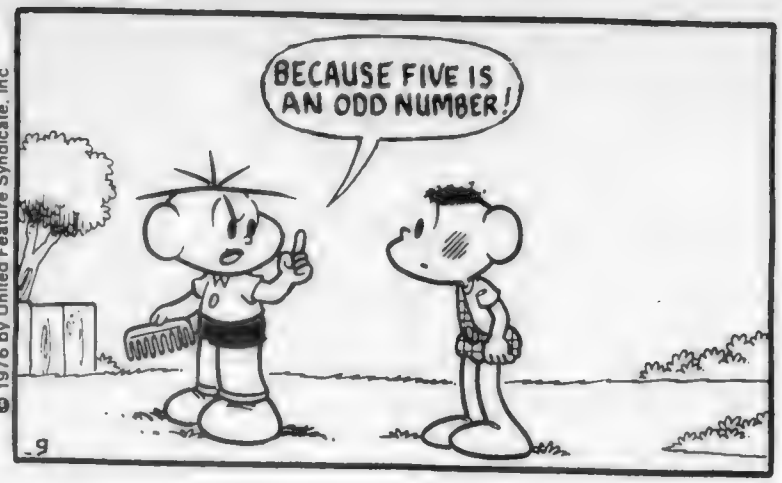
NUTS! I CAN NEVER MAKE A PART DOWN THE MIDDLE OF MY HAIR!
WHY, SCALLION?
MAURICIO


BECAUSE FIVE IS AN ODD NUMBER!
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9

I CAN'T STAND IT ANY MORE, MONICA!
WHAT IS IT, SCALLION?
MAURICIO

IT'S AWFUL HAVING FIVE STRANDS OF HAIR!

CAN I HELP YOU?

THERE! NOW YOU HAVE FOUR!
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MAURICIO

YI!

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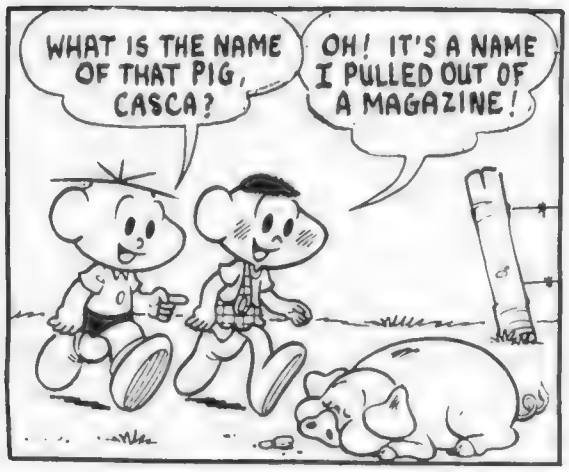
WHAT IS THE NAME OF THAT PIG, CASCA?
OH! IT'S A NAME I PULLED OUT OF A MAGAZINE!

I DON'T KNOW WHERE IT'S FROM, BUT IT'S A VERY PRETTY NAME!
WHAT IS IT?
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CHAUVINIST PIG!
MAURICIO
16

Carlos Spada, is in charge of the staff that distributes Mauricio De Sousa Productions all over Brazil.

himself for the cartoon field which he longed to get into.

Some of the reporters helped him to create his first character, a little dog. His newspaper didn't accept the first strip he did because it also involved police reporters. Mauricio spent the next 3 weeks working up a simpler story with no controversial overtones, his paper accepted it, he quit work as a reporter and became a full-fledged cartoonist. But he realized that his salary was the same for doing his strip for just the one paper as it had been for police reporting, so he began to consider the possibility of trying to sell it to other newspapers.

With an eye to the future, he made a deal with his newspaper giving him the plates for his strips. He then began as a salesman, going all over Brazil with these plates in his bag, selling them to small papers which had no chance to get American comic strips. In this way he began to build up his own syndication, and then, step by step, he arranged for people to sell *for* him.

But his initiative didn't stop here — he was able to make arrangements for a famous Brazilian industry to use the De Sousa character on TV, on billboards, and in newspapers, to advertise its products. He didn't make a lot of money out of this first advertising promotion but he realized that the exploitation would make his character known throughout Brazil.

As time passed he hired a manager to arrange contracts with industries for the use of his material in advertising, and to contract for licensing of the De Sousa work for toys, handkerchiefs, and numerous other items. If he had been working in the U.S., he could

have gotten by on his cartooning alone, but since he was living in Brazil, he had to be an innovator in all of the fields we've mentioned.

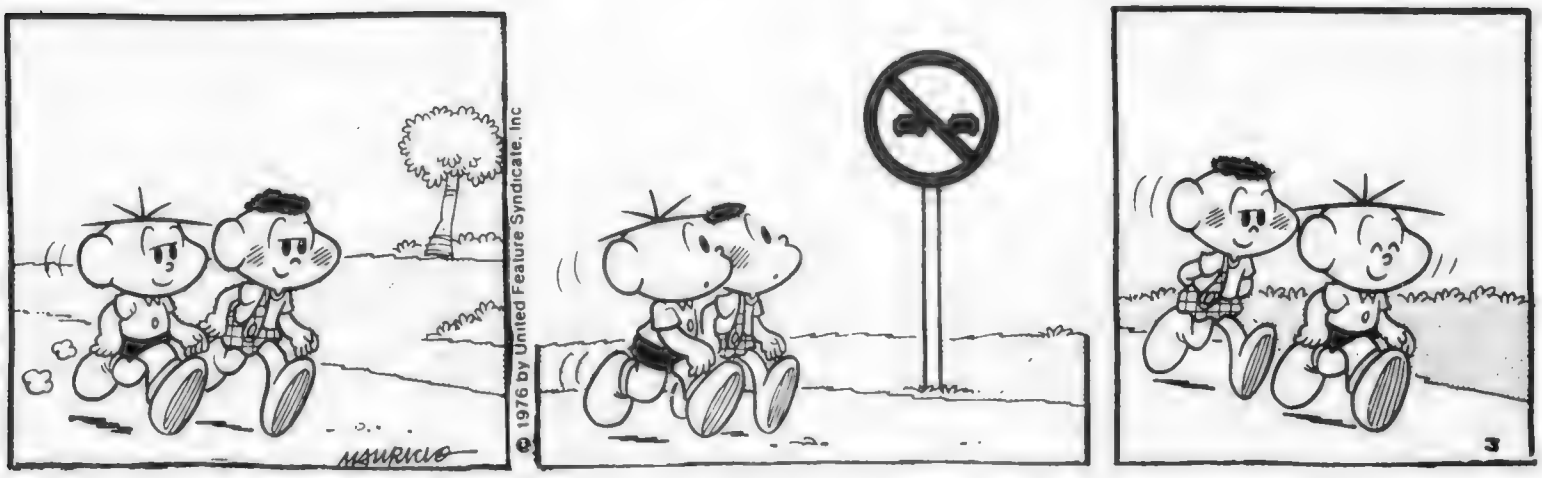
Mauricio De Sousa has now been in this comics production business for more than a dozen years, and until a couple of years ago, he did pretty much all of the drawing himself. But now, as we mentioned at the beginning of this account, he has 11 assistants. He still does the ideas and the cartooning on 2 of the 11 daily strips which Mauricio De Sousa Productions Ltd. turns out. He syndicates to 120 newspapers in Brazil at the present time. He supervises the writing and the drawing of the assistants of course.

There have been a great many issues of the 68-page monthly magazine, MONICA, which he did all by himself until a year or so ago. Now his staff is helping with MONICA while he does a second magazine, CEBOLINHA, featuring a boy whose name means 'Little Onion' in English. There's also a third magazine, BIDU, and a pocket book of Monica's newspaper strips.

Although De Sousa is often dealing with Brazilian characters, his ideas are international, which explains the interest of United Features in him and his characters.

Alvaro de Moya adds the comment that the other cartoonists in Brazil teach, do educational books or they are advertising layout men who may do comic strips on the side because they love them, but that Mauricio is the only cartoonist in Brazil making his entire living from comic strips. De Moya calls him the romantic, not the realistic type, who would still do it all over again, even if he had realized at the beginning that there would be so many difficulties along the way!

Alice lays out the magazine pages.



Art Wood's FAMOUS CARTOON COLLECTION

Having visited our longtime friend, ART WOOD, at his Maryland home, and having seen his celebrated collection of cartoons, illustrations, paintings, caricatures, etc. housed therein, we can tell you that 'impressive' is a very mild adjective with which to describe it! Art, who has been a distinguished editorial cartoonist for several large-circulation daily newspapers, and who these days doubles as editor of a Washington newsletter and as cartoonist for the United States Independent Telephone Association, tells in the following conversation about the history of the collection. And we are very pleased to announce that in future issues of our magazine, he will present important selections from his collection, accompanied by appropriate comments. Art is a past-president of the Association of American Editorial Cartoonists.

Q: Art — since you have one of the finest collections of original cartoons in the world, I know that CARTOONIST PROfiles readers would like to hear how it all started.

A: I guess my interest began when I was about 9 years old. My dad was really a frustrated cartoonist. He came from a long line of painters in England, there were a number of people in our family who were very serious about art, and his frustration came from the fact that he never got into the field professionally. Dad's father came over from England and was a banker, and my father was an attorney here in Washington. He grew up in the U.S. and was with the government for many years as counsel for the Federal National Mortgage Association (Fannie Mae) and for the RFC under Jesse Jones. He always wanted to be a cartoonist but his collecting turned out to be in the philatelic field. On one occasion he was planning a big show of his stamp collection at the post office here in Washington. It seems he had special first day covers of the Byrd Antarctic stamp, and because Fred O. Seibel of the *Richmond Times-Dispatch* had done a series of cartoons on the Byrd expedition, Dad took me down to Richmond with him to request the Seibel originals for the exhibition. Fred Seibel gave us a number of his cartoons and, of course, I got a chance to visit with the famous editorial cartoonist. I might say that 25 years later I worked closely with Fred on the Richmond papers and he was a tremendous help to me. My dad did a lot of cartooning for his own pleasure and even designed a first-day cover, but I guess it was his large collection of stamps and his enthusiasm for displaying them all over the country which gave me the collecting bug. My meeting with Fred Seibel was the first contact I'd had with a cartoonist but, from then on, I made every effort to meet

Art Wood presents a scroll conferring honorary membership in the Association of American Editorial Cartoonists on President Ford.

cartoonists. Many famous cartoonists were located in Washington — among them C.K. Berryman, the dean of the editorial cartoonists at that time, and the father of cartoonist Jim Berryman. C.K. had an office in the Old Star Building on Pennsylvania Avenue. As a teenager, I haunted the offices of all the cartoonists in Washington and whenever I could get away on Saturday mornings, I'd sit in Berryman's office watching him draw, and he'd show me how he did his caricatures and cross hatch. Jim Berryman had been doing sports cartoons for years, occasionally did political cartoons with his father, and when C.K. died, Jim took over as chief political cartoonist. As I recall, they were the only father and son Pulitzer-Prize-winning team.

Q: What was the next step in your progress along the collecting trail?

A: Well, I used to go down to the Corcoran Art Gallery and sketch — in fact this was the only art training I've ever had. They told me to get my anatomy down — said it was absolutely necessary to draw from casts, so for two years I drew nothing but statues, busts, Venuses, etc. I started working on the school paper in elementary school, and this experience turned out to be a great impetus for my collecting. Peter Clapper, the son of the famous Scripps-Howard columnist Raymond Clapper, and I worked together on a cartoon feature, and his father gave me a real boost in this direction. Raymond Clapper was syndicated by United Features and he wrote to his friend (then the President of the syndicate) asking him to introduce me to his various comic artists who were working in New York at that time. This not only provided an introduction to the United cartoonists but Carlin also took me over and introduced me to Brad Kelly at King Features and to Mollie Slott at the Chicago Tribune — N.Y. News Syndicate who introduced me to their artists as well. At that time most of the comic artists were in New York — today they're scattered all over the country and it's hard for the collector to see the artist personally. To begin with, I was trying to get one drawing from each of the major artists and I had original cartoons stuck all over the walls of my room, very carefully covered with acetate so they wouldn't be damaged. Later on, as I got more seriously into collecting, I tried to get a cross-section — a continuity — of the artist's better work, so it would be more representative. Over the years, I've acquired a rather substantial number of their better drawings.

Q: Your Navy career brought you in touch with a lot more cartoonists, didn't it?

A: Right — I went in after high school and worked with some noted cartoonists who were doing work for the service publications. I did everything from VD posters to illustrating brochures for soldiers overseas, did a Sunday page, "All Thumbs", about a little Navy character — really a steal on 'Sad Sack' — and wrote gags for about four of the cartoonists in Washington. Hank Ketcham was here, Frank Owen, Nick Pouletsos (who ghosted 'Harold Teen' and drew a strip 'Bessie' in the early days of Publishers Syndicate), Alex Raymond, Noel Sickles, Fred Lasswell who was working for 'Leatherneck' magazine, Karl Hubenthal — all of them were here at that time. I worked for the Navy magazine, "All Hands". I did the same thing I had done previously with the newspaper cartoonists — I'd go around and haunt these poor souls, watch them work, and obtain originals.

Q: Art, although you eventually became an editorial cartoonist, you wanted to get into gag cartooning initially, didn't you?

A: Yes — in fact Alex Raymond tried hard to get me started as a gag cartoonist after the war but at that time there was a profusion of panels and syndicates didn't seem to be looking for additional ones.

Q: What would you say was the key to your collecting success?

A: I was sincerely interested in the work of each artist, had studied his or her work, and had followed the cartoon with enthusiasm — usually before I met the person. I was a tremendous fan of all of them.

Q: I believe you've said that your interest in the collecting hobby was what generated your interest in going into the cartooning profession itself.

A: That's right, Jud. After cartooning my way through the Navy, I continued drawing at Washington and Lee University where I was one of the editors of the humor magazine, 'The Southern Collegian'. And while there, I persuaded the University to bring cartoonists on campus for lectures, a policy still in force at W & L.

Q: As long as we're talking about your own cartooning career, Art, what happened after you graduated from Washington and Lee U. in 1950?

A: For six years I was political cartoonist for the *Richmond News Leader,* followed by a seven-year stint (1956-63) as chief editorial cartoonist for the *Pittsburgh Press.* And, as you know, in recent years I've been with the

U.S. Independent Telephone Association, doubling as editor of a Washington newsletter and cartoonist for USITA.

Q: Have you bought a great many cartoons during the years that you've been building up your collection?

A: Relatively few. I got a number of the early comics years ago through cartoonist friends or syndicate executives such as Brad Kelly of King Features, whom I mentioned earlier. My father was a friend of the Hammers of the Hammer Galleries in New York, and you may remember that the Hammers handled the sale of the famous Hearst art collection. Some of my cartoons came from the William Randolph Hearst collection through the Hammers — my dad bought some and they gave me others. The only major collection I've acquired was the John Coulthard collection. He was a cartoonist on the west coast who had a very large collection, and with whom I had corresponded about our mutual interest. When he died his collection was up for auction and I hated to see it go to dealers, and consequently splintered, so I flew out to the west coast and bought it. But as I've mentioned, most of the cartoons in my collection have been given me by the artists themselves over a long period of years.

Q: Your attitude toward the cartoon has been a big factor in your collecting success.

A: Well, my friends know of my great interest in preservation, and of my efforts to set up a collection for posterity. And you know that I was interested in preserving cartoons years before art galleries and universities even thought about the matter. Cartoonists have realized all along that I wasn't acquiring these in order to sell them at a later date.

Q: There must have been many other methods you've used in order to build up such a vast collection as you have now. Would you say a little something about those?

A: Ever since I was a youngster, I've always made it a practice in every city I visited to go by and speak to the editor of the newspaper. Often he would introduce me to their cartoonist and many of the cartoons in my collection have been given me on these occasions. I still follow this practice — whether it be in Hawaii, London, or wherever. I don't stay long, I don't infringe on the editor's time, just make the rounds socially. By this time, most people in the business know of my collection, its scope and purpose. They also know that I'm not a dealer in cartoons. I've kept every drawing I've gotten and I have them all arranged chronologically by artist.

When you say "U.S." that means us.
Black areas denote Independent telephone service territories.
That's US, all right. We're one of the some 1,640 Independent, publicly-regulated telephone companies in 48 states serving half the communities and half the geographic area of this country. Together we serve over 26 million phones — one out of every six in the nation. Our lines are tied in with the Bell System areas to form a nationwide telecommunications network. Like all the Independents, we're committed to providing good service at reasonable rates. Call on us to help meet your modern communications needs at home or business.
YOUR NAME AND ADDRESS GO HERE

A national ad by Art Wood which appeared in major U. S. magazines.

A Wood cartoon for the USITA Newsletter

Q: Do a lot of people come by your home to see the collection, Art?

A: Yes they do. Most artists seem to be happy to have their work in the collection, because it includes not only the outstanding graphic artists of this country but noted craftsmen going back to the time of Hogarth and Cruikshank in England and in a number of other countries.

Q: How did you acquire the work of such men as these?

A: Well, I've traveled some abroad rummaging through the antique shops and in the old days New York was a treasure-trove of old bookstores. My wife is from N.Y., my dad used to go there all the time, and I constantly made the rounds of these places, which offered a great many original drawings at a very nominal amount of money. It all started when I passed the Gotham Book Store near Radio City and saw an Oscar Cesare drawing in the window. I became friendly with the then owner Frances Stoloff who had known practically every great writer or artist of our time. She was the founder of the store, later sold it, and incidentally, a book has been written about her. Well, she told me that if I didn't mind getting dirty, I could go down in the basement and rummage around. I remember finding a number of very early originals — wrapped in old brown paper packages — work by Opper, Segar, Winsor McCay, and Oscar Cesare who was one of the finest draftsmen in the history of political cartooning. He worked on the old *N.Y. World* and for years did covers for the *N.Y. Times* magazine. Once I walked into the office of the editor of the Associated Press — he didn't know me from Adam — and introduced myself. We became good friends and on another visit, I looked into his office and saw James Montgomery Flagg sitting there. I walked in, introduced myself, and we also became good friends.

Q: I'm sure you no longer employ some of the little tricks you used as a kid in order to get originals, but since I know they're amusing, would you mention a few?

A: Well, since the *Daily News* in New York always had police stationed in the corridors, I would often take my coat off, wrap it up, put it under my arm, and I'd always be carrying a large brown envelope. I'd generally be able to walk right past the cops, pretending that I was the messenger boy. Many of the illustrators were on West 67th Street in those days and there were guards everywhere. Here was a gimmick I used at some of these apartments — Guard: "What do you want?" — "I've got

Drawing by the legendary T. S. Sullivant

Another studio wall.

Display of foreign cartoonist originals — David Low and Bruce Bairnsfather.

This display of Pulitzer-Prize winning cartoons, year by year, appears on three walls of the Wood family room.

A page by Heinrich Kley

Painting by Boris Chaliapin of August John for the cover of Time Magazine.

a message for Howard Chandler Christy — I've got to take this package up to him." Guard: "He's in 2A." And I'd go right on up! Or sometimes when I was a kid I'd call up an editor and say — in a very deep voice — "This is Arthur Wood in Washington, and I'd like to see you if you're free at 10." Most saw me because they thought I was with IRS.

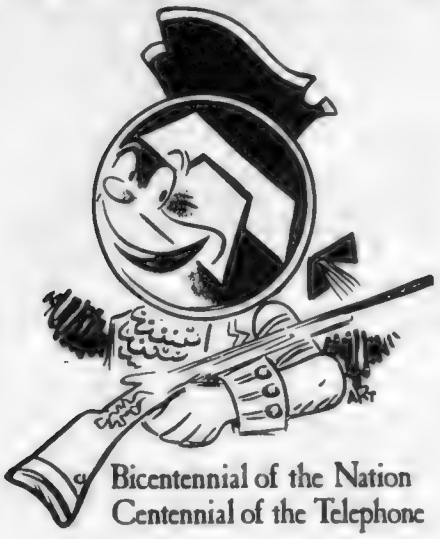
Q: You had an embarrassing experience with Arthur William Brown who was known as the first millionaire illustrator, didn't you?

A: Yes — he had given me a Mr. Tutt original illustration. Then, sometime later, I saw a lovely drawing he'd done of my cousin — a beautiful gal who was a model in N.Y. — so I went back to see Brown and told him that this was my cousin and that I'd love to have the original. He hollered, "My God, I just gave you an original — what the hell do you want!" At that he grabbed me bodily and threw me down the hall. Many years later when I again ran into him, I said, "I've been collecting for 30 years and there was only one guy who ever threw me out." "Who's that?" "You." *"You're kidding* — I can't believe that it was me — that's terrible — I'll make up for it — c'mon into the studio." Whereupon he took out a whole sheaf of originals and gave me a batch, including some beautiful ones of his and a couple of Montgomery Flagg's!

Q: I know you hope that your collection will eventually be part of a permanent collection to which the public will have access. Will you say something about how you preserve these cartoons?

A: As you know, I have several hundred framed cartoons up around the house and the rest I keep in portfolios by artist. The collection covers a vast area — illustration, comics — political cartoons, animation, gag cartoons, caricatures, etc. The drawings range anywhere from the size of a postcard to the largest one — almost the size of a wall — a 10 by 8 foot oil painting by a Canadian illustrator. I've had special cabinets made — the comic drawers were made to specifications so that people could easily inspect the strips. These cabinets are portable and can be transported. Some were made in Pittsburgh and some here in Washington. My friends who are involved in preservation work tell me I should not keep them in wood, so I'm thinking of having some special enamel cabinets made. The say the gas from the wood is very harmful over a long period of time — that it breaks down and decomposes the surface of the paper. Enamel cabinets — with enamel like the bathroom type — are made by a number of firms and many libraries use them. However, I keep the cabinets aerated and have air-conditioning with humidity controls in the rooms where the cabinets are. Neither the temperature nor the humidity varies because this is important in Washington which is very humid. I keep the cartoons at 70 degrees and there are chemicals in the cabinets to fight the paper bugs. The Library of Congress suggested the chemicals since silverfish are notorious for their damaging effect on original drawings — they go for the glue in the tape which is used to affix the titles on the cartoons. Of course I live in dread of fire and I have extinguishers all over the place. Whenever any of my collection has been exhibited, I've always insisted that the originals be covered with several sheets of acetate to protect against possible defacement. Once some nut in Chicago used a razor blade on a Steinberg original — the razor went through two coats of acetate but didn't get through the third! Many museums have treated cartoons shabbily and, as a

Art Wood created this national emblem being used all over the U. S. during the Bicentennial.



consequence, if segments of the collection are used in a show, I always specify how they're to be matted — how they are going to be paper-taped (no artists' tape to be used), and that they're to be covered with acetate, Plexiglas, or framed. These regulations protect the drawings. I had a request from Madame Tussaud's in France and also had a show touring in England. In the case of the British show, I had the matting work done in this country — the same firm which does the work for The White House.

Q: Incidentally, I know that you gave your own political cartoon work to the University of Virginia long before there were any tax benefits involved in doing so, and that they also have the work of Charles Dana Gibson, Oscar Cesare, and Fred Seibel. ●

Painting by Howard Chandler Christy

Comparing cartoons at the White House. L. to R: Art Wood, Gene Basset (Chief Editorial Cartoonist of the Scripps-Howard newspapers), John Stampone (Army Times), and former President Nixon.

THE PRIME RUNNING-MATES (Silverstone & Rickard) ON THE HUMOR TICKET PRESENT...

On Sale Wherever Office-Seekers Play Politics!

Phil Love

In CP No. 28, I gave you what I said was "my last word about Baby Colbert, Mr. and Mrs. Robert Colbert, or Mr. and Mrs. Edwin Heller, Sr. or Jr." But —well, you can't trust anybody these days, can you?

In No. 26, as you'll recall, I reported that Alfred Andriola had been deeply touched by a letter from Mr. and Mrs. Colbert saying that they had named their recently born son after him and requesting an autographed *Kerry Drake* for the boy. Alfred was happy to oblige.

In No. 27, I reported that Alfred had learned through a newspaper in the Colberts' home town, Philadelphia, that "the infant was now about 11 years old" and his parents had been using him to obtain autographed cartoons and photographs "since he was born." Their dupes, Alfred said, had included Yasir Arafat, Richard Nixon, Nelson Rockefeller, and many other celebrities.

In No. 28, I reported that the Colbert "baby" also had been named for Roger Bradfield (*Dooley's World*), Russ Myers (*Broom-Hilda*), Hy Eisman (*Little Iodine*), and a number of other cartoonists. And that Alfred, Roger, and Hy had received invitations to a 50th wedding anniversary dinner being given for Mr. and Mrs. Heller, Sr., by Mr. and Mrs. Heller, Jr., of the same address as the Colberts.

Each invitation was accompanied by a note from Mr. and Mrs. Heller, Jr., stating that Mr. and Mrs. Heller, Sr., "had the enormous pleasure of personally having met you many years ago" and requesting an autographed sketch for their "Golden Wedding Album."

Alfred and Roger ignored the invitation, but Hy acceped it with a mischievous letter professing to "recall" that Heller, Sr., borrowed $50 from him "in the Yucatan in 1928" and never repaid it. Three days later, a note signed "Mrs. Sarah Heller" indignantly withdrew the dinner invitation and declared:

"Our parents *never* have borrowed money from *anyone*. They also do not drink like you appear to."

On learning of Hy's response and its result, Roger decided that he, too, would have a little fun with Mr. and Mrs. Heller, Jr. He dropped them a pleasant letter saying that he planned to be in Philadelphia soon and would enjoy seeing his old friends, Mr. and Mrs. Heller, Sr. In an amazingly short time, this reply came by special delivery mail:

"Received your letter today & must answer. Our parents, the Hellers, Sr., are currently in Florida. We are going there ourselves next week. So I'm afraid your trip here comes at a bad time. We forwarded your letter to them, so I guess you will have to be Pen Pals for awhile.

"Hoping we all get together at another time. Perhaps spring."

The signature—"Mrs. Irene Heller"—raises some questions:

Are "Irene" and "Sarah" the same person? If not, are both married to Heller, Jr.? And what is the connection, if any, between the Hellers and the Colberts?

I think that Roger Bradfield, Hy Eisman, and Alfred Andriola should go to Philadelphia together (there's strength in numbers) and find out. And until they do, this is positively my last word about Baby Colbert, Mr. and Mrs. Robert Colbert, or Mr. and Mrs. Edwin Heller, Sr. or Jr.

I think.

■

BOB DUNN'S delightful piece in No. 29, about Harry (Popeye) Welch and the zany trick played on him and Hal Foster (*Prince Valiant*) by George McManus (*Bringing Up Father*) and columnist Bugs Baer, reminded me of a couple of stories. One is about Hal, the other about Rube Goldberg (*Boob McNutt*, et al.)

Hal's first job, the way I heard it, was doing clerical work for a business firm in Winnipeg, Canada. One day he went duck hunting and, as a result, was late reporting for work.

"You must think duck hunting is more important than business," the boss commented.

"Isn't it?" Hall countered.

"You're fired," the boss riposted.

I don't remember where I heard or read that story, but the other one was told to me by Rube himself.

In 1915, he decided that the New York *Evening Mail* was paying him too little for his cartoons. He didn't have the nerve to demand a raise, however, so he asked his father Max, to talk to the newspaper's owner, Edwin L. Rumely, on his behalf.

Max had heard that Bud Fisher was being paid $1,000 a week for *Mutt & Jeff*, and he told his son, "That's what you should be getting."

That threw Rube into such a state of shock that he forgot the rules of filial respect and blurted, "You're crazy!"

The understanding was that father and son would meet for dinner after the former's talk with Rumely.

"When my father ordered wine," Rube told me, "I knew that he'd been successful. So I raised my glass and said, 'Now *I'm* crazy!' "

■

BOB'S REFERENCE to Welch, one of the voices of *Popeye*, as "a likable ham," reminded me of a cartoonist friend who answered the same description.

Dick Mansfield was his name, and he was both a cartoonist and a cop. When I met him, I was a reporter for the Washington *Star* and he was a lieutenant in the District of Columbia police department's detective bureau. In his spare time, he drew a six-column cartoon for the Sunday paper and a one-column cartoon for the daily. The former was a "those-were-the-happy-days" type feature, the latter offered safety tips for children and, I believe, was syndicated for a while.

Dick had been a song-and-dance man in vaudeville before going into police work, and he never got the showbiz bug out of his system. He managed somehow to have enough time left over from his police and newspaper work to give frequent chalk talks—with or without pay.

"If I can make a few bucks with my chalk talks, fine, great," he once told me. "But I enjoy entertaining even if I don't get paid. It reminds me of my vaudeville days."

When Dick retired from the police department (as an inspector and assistant chief), the *Star* hired him to give safety chalk talks in the public schools. He was tremendously popular with kids and teachers alike.

Dick and the Star's best-loved editorial cartoonist, Clifford K. Berryman, had one trait in common. Each day, en route from his studio to the editor's office, Cliff would show his latest cartoon to everyone he met, and each week, Dick would do the same with the cartoons he was bringing to my office. Both loved to hear people laugh at their drawings and say, "That's great!"

Although I was in charge of Dick's work for the Star for several years, I saw him give a chalk talk only once. That was before the Arts Club of Washington, and he kept the audience roaring with laughter. His patter wasn't that funny, in my opinion; in fact, I thought most of it rather corny. I asked the club president, Walter Studdiford, why he thought Dick was so effective.

"Because he's such a likable ham," he said. "He laughs so hard at his own jokes that everybody has to laugh too. He could just say 'Mud' and let loose with that hearty laugh, and the audience would have to laugh too. That kind of ham is irresistible."

■

A FEW YEARS back, in *The Press*, the little journal of culture and enlightenment that I edit for the Greater Buffalo Press, I wrote that a letter addressed to "The Man Responsible for the Little 'Henry' Comic Strip" was delivered to John Liney's home near Huntington, Pa., without delay.

Well, there's a sequel. John's mailbox was identified by a painting of Henry on its side. And one Saturday night a few months ago, some sneaky character up and stole it. A comics collector, no doubt.

■

QUESTION: Who is the most neglected genius in the history of the comics?

Clues: He created at least 25 comics, eight of which ran in U.S. newspapers at the same time. One was so successful that it was continued for eight years after his death.

If you think you know the answer, write to me in care of CP and I'll give you a pat on the back in No. 31. And whether anybody names the neglected genius or not, I'll give him some of the credit he deserves in that issue.

I don't know about you, but I can hardly wait to read what I'm going to write. ●

MAIL-ORDER SUCCESS!

The Old Cartoon Correspondence Courses by Richard Marschall

"Learn to draw in ten easy lessons!"

"You have talent... we can develop it!"

"Cartoonists make big money!"

RICHARD MARSCHALL, the Comics Editor of the FIELD NEWSPAPER SYNDICATE, has written this very interesting account of the old cartoon correspondence courses about which so many of us in the profession have such a nostalgic feeling. He has also furnished us with the numerous samples of advertisements for these courses and some of the testimonials from their successful students. Your editor, who was a Landon man himself, has added a sample of that course, and of one or two others. We might add that in those days there were almost no resident art schools which taught cartooning — thus an ambitious young person invariably turned to the method of learning by mail.

The 'teens were a great period for American cartooning. Comic strips were still new and strikingly different. Cartoonists were indeed making big money, and the front pages were as filled with their doings as the funny sheets with their drawings. It was a field rapidly growing, even with women — as the work of Fay King, Rose O'Neill, Grace Drayton, Kate Carew, Ethel Plummer, Barksdale Rogers and others attests.

For youngsters with ever so much of a hint of drawing proclivity, the future looked rosy and exciting. Every paper was hiring its own cartoonist, and for those who needed a little assist, advertisements in the back pages of "Popular Mechanics" and "Cartoons" offered some tips and a lot of hope.

It was the age of the correspondence — course cartooning schools.

Although there were scores of these "cartooning mills" — ranging from dignified condensations of the Chicago Academy of Fine Arts' classroom course to a hack artist's cheaply printed book of funny faces — there were three giants: The Landon Course, the W. L. Evans Course, and the Federal School of Cartooning (which had absorbed the C. L. Bartholomew Course).

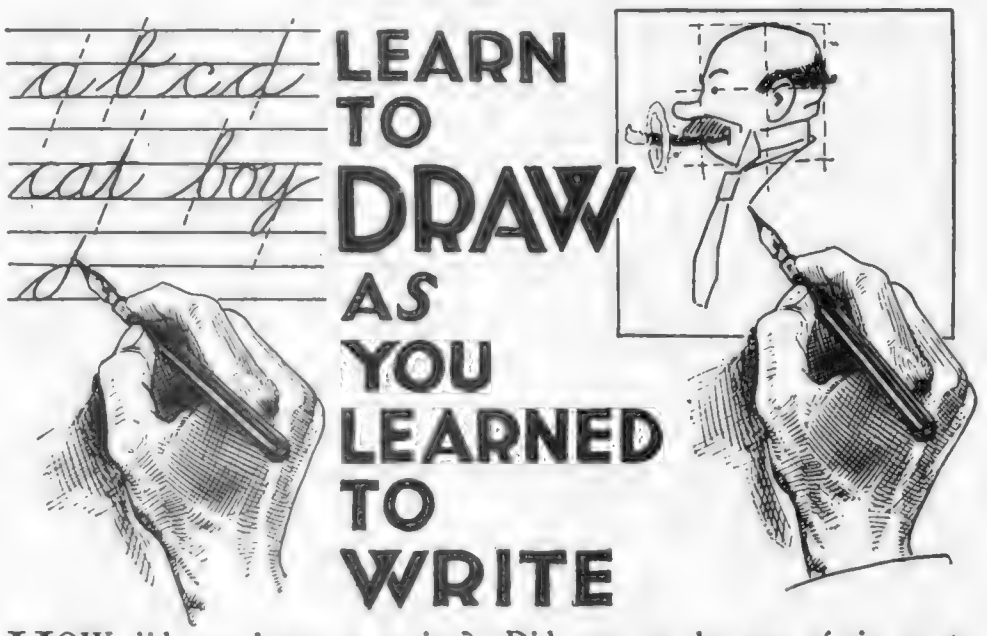
Landon's selling point was personalized instruction; every lesson ended with an assignment for the student to be returned to the Cleveland headquarters. With the next set of lessons in the mail, the student's effort was returned — with comments and corrections by a professional cartoonist. Presumably the cartoonist was Landon himself, but the sketches were so humorous and competent they were prized notwithstanding.

Other courses, notably the Federal School, stressed an impressive list of "advisors" on the staff. It was suggested that they reviewed the fledglings' work, but their main contribution was designing the course's chapters and tips. Words from the masters beforehand seemed as relevant to beginners as suggestions afterwards.

Among the Federal School advisors were: Clare Briggs, Oscar Cesare, Ding Darling, Joe Donahey, Fontaine Fox, W. E. Hill, Kin Hubbard, Billy Ireland, Herbert Johnson, Frank King, Winsor McCay, Carey Orr, cowboy painter Charles Russell, Sidney Smith, and Gaar Williams.

The Landon School countered impressive advisory lists with lists of graduates and their positions. Among the successful Landon students, according to an old ad, were Gene Byrnes, Merrill Blosser, Edwina Dumm,

Prof. Landon explaining it all very simply!



HOW did you learn to write? Did you, at the age of six or so, simply pick up a pencil and begin to write? No! Someone first taught you the letter "A," then "B," and so on through the alphabet. After that, by degrees, you learned to form words, as "c-a-t," "b-o-y," and so on; and, finally, sentences which gave you a means of expressing your ideas on paper.

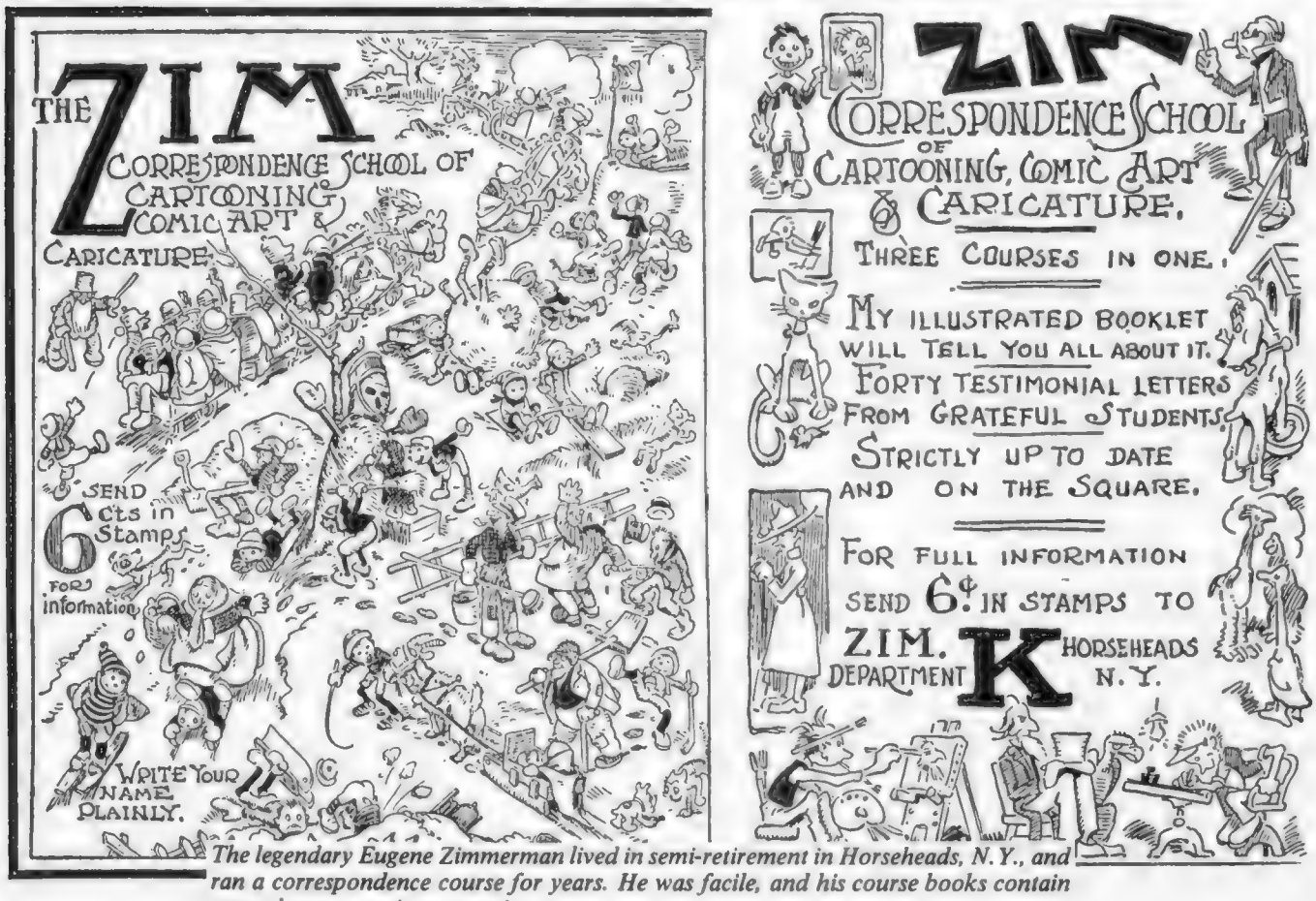
Now when you sit down to write you give little thought to the form of your letters. You *unconsciously* form your letters into sentences and confine your effort to the thought you are expressing.

You learned to write, first by learning the *rules* of writing, and then by *practice.* Why can't you learn to draw the same way?

YOU CAN!

One of the new developments in teaching drawing by mail, and an exclusive feature of The Landon Course, is to teach you to draw in the same way—*by definite rules,* just as you learned to write. Becoming accustomed to them, you later apply these rules *unconsciously.* As a result, you eliminate the worry which comes from a lack of definite knowledge of how to do original work, and can confine *all* of your thought and effort to *the idea you are expressing.*

A rare Landon drawing that is signed. The stick skeleton, the wrinkles, the shadow work are trademarks that still show up in the work of former students.


THE ZIM CORRESPONDENCE SCHOOL OF CARTOONING COMIC ART & CARICATURE
SEND 6 Cts in Stamps FOR information
WRITE YOUR NAME PLAINLY.
ZIM CORRESPONDENCE SCHOOL OF CARTOONING, COMIC ART & CARICATURE.
THREE COURSES IN ONE.
MY ILLUSTRATED BOOKLET WILL TELL YOU ALL ABOUT IT.
FORTY TESTIMONIAL LETTERS FROM GRATEFUL STUDENTS.
STRICTLY UP TO DATE AND ON THE SQUARE.
FOR FULL INFORMATION SEND 6¢ IN STAMPS TO
ZIM. DEPARTMENT K HORSEHEADS N.Y.

The legendary Eugene Zimmerman lived in semi-retirement in Horseheads, N.Y., and ran a correspondence course for years. He was facile, and his course books contain many breezy comic masterpieces.

The Landon News

PUBLISHED FOR THOSE WHO WANT TO LEARN TO DRAW

JUNE CLEVELAND, OHIO 1915

THE BIGGEST RISK

The greatest mistake that can be made in learning to draw is choosing the wrong school.

We get students who have floundered around until they discovered the quick, direct and progressive lessons in the Landon Method. This letter is typical of many that come in our daily mail:

"I learned more from the few lessons (five, I believe) that you sent than from all the lessons in the —— course."

—M. MCLAUGHLIN, St. Louis.

YOU DON'T KNOW WHAT'S IN YOU

The taste for drawing indicates ability to draw; but until you draw according to rules, you'll never know how well you can draw.

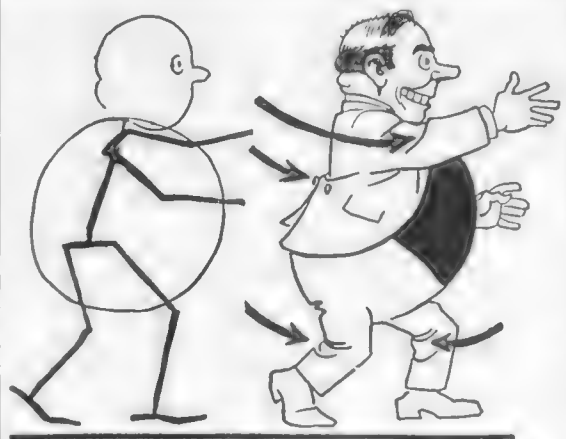
You may go along alone for years, full of undeveloped ability, but constantly held back by the lack of expert instruction. If you had the right teacher, you'd astonish yourself with your progress in a few days or weeks.

The Landon method develops ability quickly, surely and profitably at a cost much less than by any other means.

All our conscientious students find this out and write about their progress after receiving the first few lessons. This is a sample:

"I certainly appreciate your work with me. It has brought out things I didn't know I had."

—PAUL SLOCUM, Chicago.



THIS sketch shows a simple way to draw a figure. After a student is taught proportion by a simple skeleton system, he receives complete instructions on building up finished figures in all sorts of positions. One of the important tricks in drawing a funny figure is to get the wrinkles in the clothes in the right places. They help to show the form of the figure. One lesson of the Landon course shows completely how to draw the wrinkles in clothes on figures in action.

Now, supposing you had a course of lessons before you with scores of such ideas. You would at once start to draw pictures based upon simple rules which would be easy to grasp. You would then gradually work up into advanced drawing. The number of trained artists The Landon School has developed proves the value of its course of training. You must realize that a school is extraordinarily efficient when it turns out artists whose work is used by such papers as *The New York Journal*, *The Chicago Tribune*, *The Boston Post*, *The Cincinnati Post*, *The Cleveland Press*, *The Detroit Tribune*, *The Rochester Democrat and Chronicle*, *The Los Angeles Herald*, *The Chicago News*, *The Cleveland Plain Dealer*, *The Birmingham Ledger*, *The Toronto World*, *The Vancouver World*, *The Toledo Blade*, *The Dayton News*, *The Columbus Citizen*, *The St. Paul News*, and scores of other daily newspapers, as well as *Life*, *Judge*, *Puck*, and other magazines.

Write for full information about the Landon Method

WHY LEAVE HOME TO STUDY?

Why Pay Board and High Tuition when the Landon Method Saves Time and Cash?

The Landon Method is just like putting a capable, experienced teacher in your own home, always ready, always thorough, at a fraction of the cost of going to a resident school.

The Landon Method is direct; gives you all you need for proficiency in newspaper cartooning and illustrating; teaches all the tricks and short cuts to cartoon success, and does it individually. No trailing along with a class — you make progress as fast as you like.

"I am so well pleased with your lessons. The way you draw things over for your students is just fine, and so easy to understand just where the mistakes were made."

—ANNIE WAND, Elizabeth, Ill.

THE LOVE OF DRAWING GROWS WITH YOUR ABILITY TO DRAW

The Landon Method puts power into your hand, develops accuracy in your eye and creates facility in the expression of your mind's ideas.

Remember that at the beginning none of the great cartoonists and illustrators could draw very well. It's all a question of the right training, proper methods and constant efforts.

"The more I see of your methods the more confident I become, and I'm sure I'm going to make good through you."

—RAYMOND JONES, Washington, D.C.

For further information, address **THE LANDON SCHOOL** **1495 Schofield Bldg. CLEVELAND, OHIO**

Martin Branner, Paul Fung, Ralph Hershberger, and others — all making money as a result of their Landon training.

Basically, the courses sent out separate instruction books on different phases of handling materials and conquering the inevitable bugaboos of anatomy, expression, wrinkles, etc. There would be more drawings than you needed to show ways of registering surprise or drawing hands. A list of materials would be up front and the methods of presenting and marketing your drawings would be the tempting finis.

The lessons usually cost around $25 for the entire package — $20 in advance — and could be paid in monthly installments of $3 each. In each of the three major courses there were approximately 25 lessons.

It seems that the first major effort to start a large-scale correspondence course in cartooning was planned by two cartoonists of the Cleveland Leader, W. L. Evans and Charles Nelson Landon. Evans fell ill before the course was launched, however, and when he emerged from the hospital he found his erstwhile partner thriving with his own school. Evans quickly implemented his original plans with a few modifications and started out on his own. Needless to say, the social as well as the business association of the two men was virtually nil after that episode.

The schools often published testimonial letters. One of the most interesting was received by W. L. Evans in November 1917:

"You will no doubt be surprised to get a letter from the mother of your student, E. C. Segar, but believe it will be all right, as we are mutually interested in him. The boy's father and myself wish to thank you very much for the kind and genuine interest you have taken in him from the beginning, and we think his progress has been wonderful under your teaching..." This about a cartoonist who was to only live another 20 years or so but in the interim create some of the all-time greatest strips and characters.

Segar himself, who had just started drawing "Charlie Chaplin's Comic Capers" for the Chicago Herald, wrote, "Your course and frank criticisms have put me in shape to fill this good position. I draw a strip every day and a full page for the comic section each Sunday."

Sylvan Byck, currently comic editor of King Features Syndicate, graduated from the W. L. Evans course and noted a singular benefit of the correspondence schools:

"For those of us who grew up in the sticks," said Byck, whose boyhood was spent in rural Otisville, N.Y., "the schools taught us more than how to draw; they taught us about media. Most of us lived in areas where you wrote with pencils and fountain pens and knew nothing about Gillott nibs or Strathmore board."

When the mail-order schools sent their lessons, they included either starter kits of materials — pen and ink, nibs and papers — or provided addresses of art supply stores. Many youngsters who previously copied the masters with pencil stubs were introduced to a vast new world.

"I'd have never gotten into the business," speculated Byck, "if that course hadn't taught me the basics."

Evans also ran a supply house that offered inks, papers, pens and other materials. The Gillott 170 was recommended over the familiar 290 for beginners.

Landon, the most important of the mail-order directors, had quite a system — as beneficial to him as to many of his students. He was also art director of the NEA service; talented graduates of his school were immediately brought into the feature service and launched with strips of their own. Merrill Blosser was the first and certainly not the last of many in this mold.

Roy Crane is perhaps the most prominent of the Landon graduates, although there was a gap between his "student" days and the launching of "Wash Tubbs" in 1924.

"I was H. T. Webster's assistant on the N. Y. World," Crane remembered recently, "inking the Sunday page for $25 a week. I tried a panel with United Features — 'Music to the Ear' — and, after only two sales, they recommended I send it elsewhere, perhaps to NEA.

"I did and never heard anything more until six months later when old man Landon happened to be visiting New York. He called and asked if I could call on him. At the time I also showed him 'Wash Tubbs' samples. He seemed to like them well enough, but when I mentioned that I was one of his own graduates he exclaimed 'Crane, I like your stuff!'"

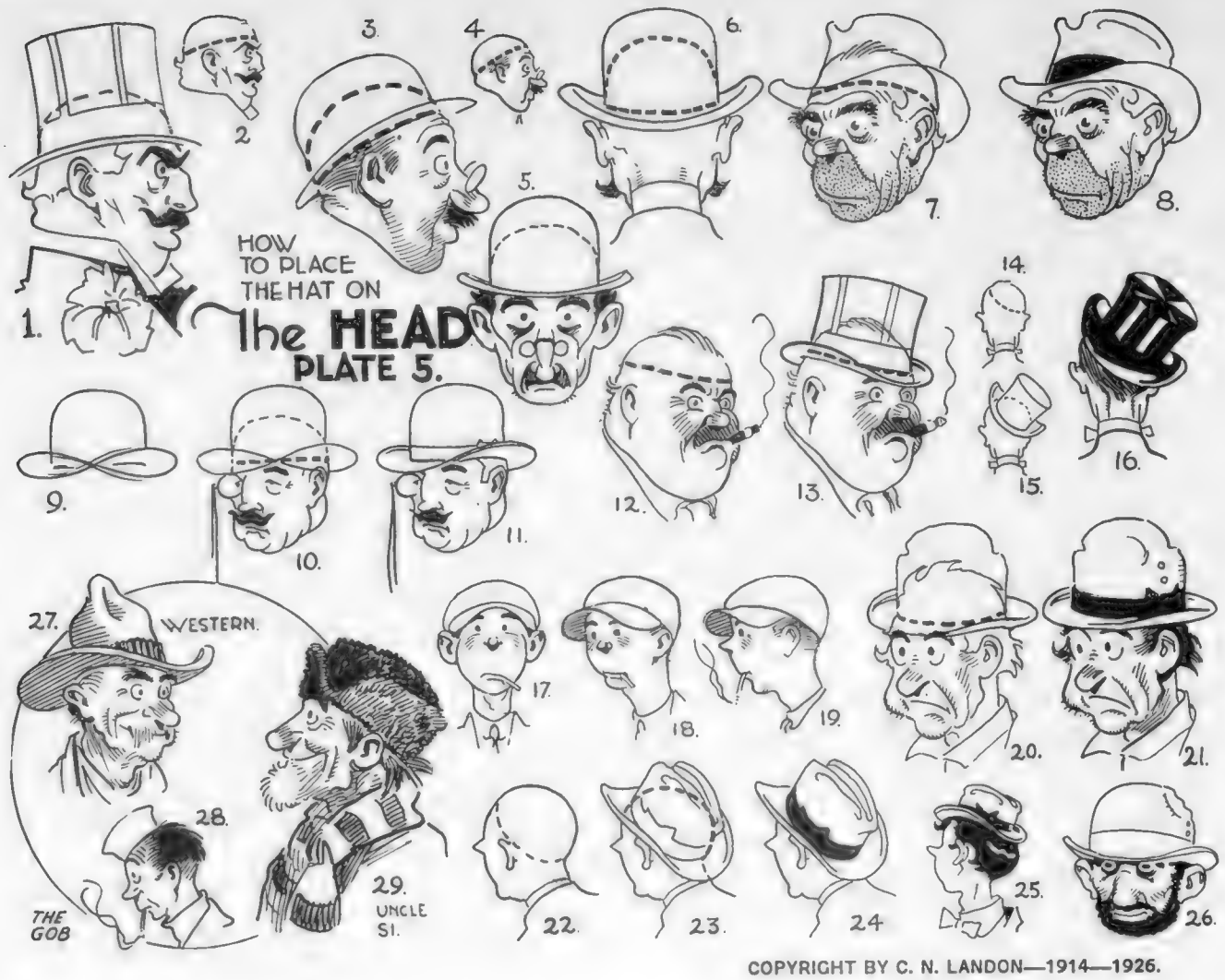
Shortly after "Wash" was launched, a Landon ad appeared pointing to Crane as "another graduate who has made good." The

PSST— HAVE YOU GOT TALENT FOR DRAWING ?
WHY DON'T YOU DEVELOP IT— IN THE RIGHT WAY ?
IT WILL ONLY COST YOU FIVE DOLLARS
AND YOU CAN DRAW CARTOONS LIKE MY FRIEND BILL —. AND GET A JOB ON A NEWSPAPER— LOOK AT 'IM
HE GOT HIS TRAINING AT THE CHICAGO ACADEMY OF FINE ARTS AND HE SAYS HE'LL TEACH YOU EVER'THING HE KNOWS BY CORRESPONDENCE
HE'LL SHOW YOU HOW TO DRAW THIS STUFF DOWN HERE — LOOK!!!
LOTS OF ACTION— VERY EASY IF YOU KNOW THE RIGHT SYSTEM
LIKE THIS
AND THIS
HE'LL TEACH YOU HOW TO GET EXPESSION— LIKE THIS BULLET

This is DE BECK'S clever way of telling you that his CORRESPONDENCE CARTOON COURSE is ready. It is a really adequate course of ten lessons and costs only $5. A folder describing this new course will be sent free for the asking.

The Cartoon School of the Chicago Academy of Fine Arts

CARL N. WERNTZ, Director **81 East Madison Street, CHICAGO**



COPYRIGHT BY C. N. LANDON—1914—1926.

Here are several plates from the Landon Course.

EXPRESSION PLATE 2.

COPYRIGHT BY C. N. LANDON—1914—1926.

in-house system was as good for the school as it was for NEA.

Students remember Landon as a dapper individual with a cane and spats. "He wore a dickie and false cuffs, and strangely, changed them only every three days," remembered Crane. Milton Caniff, another Landon grad, visited the old teacher in his last years when he was art editor of Cosmopolitan magazine in New York.

"He was very gracious and still very dapper," recalled Caniff, "and to my surprise — I was working with AP at the time — proceeded to criticize the work I had with me with little drawings in the margins, just like in the old lessons." It was evidently a reflex action.

Caniff, who took the Landon course in the eighth grade, claims today that not a day at the drawing board goes by that he doesn't call on at least one of the tricks or techniques in the course. And, like many others — for all the enthusiasm — he never actually finished all the lessons.

"This is because I got a job midway through," he said. "It was only as an office boy in a newspaper art department — sweeping up — but I had 'made it,' and I didn't think I needed any more lessons."

Caniff's friend, Noel Sickles, was for a time one of Landon's "instructors." What might seem like a time-consuming process of evaluating every student's drawing each week was really a mechanical breeze for the instructor.

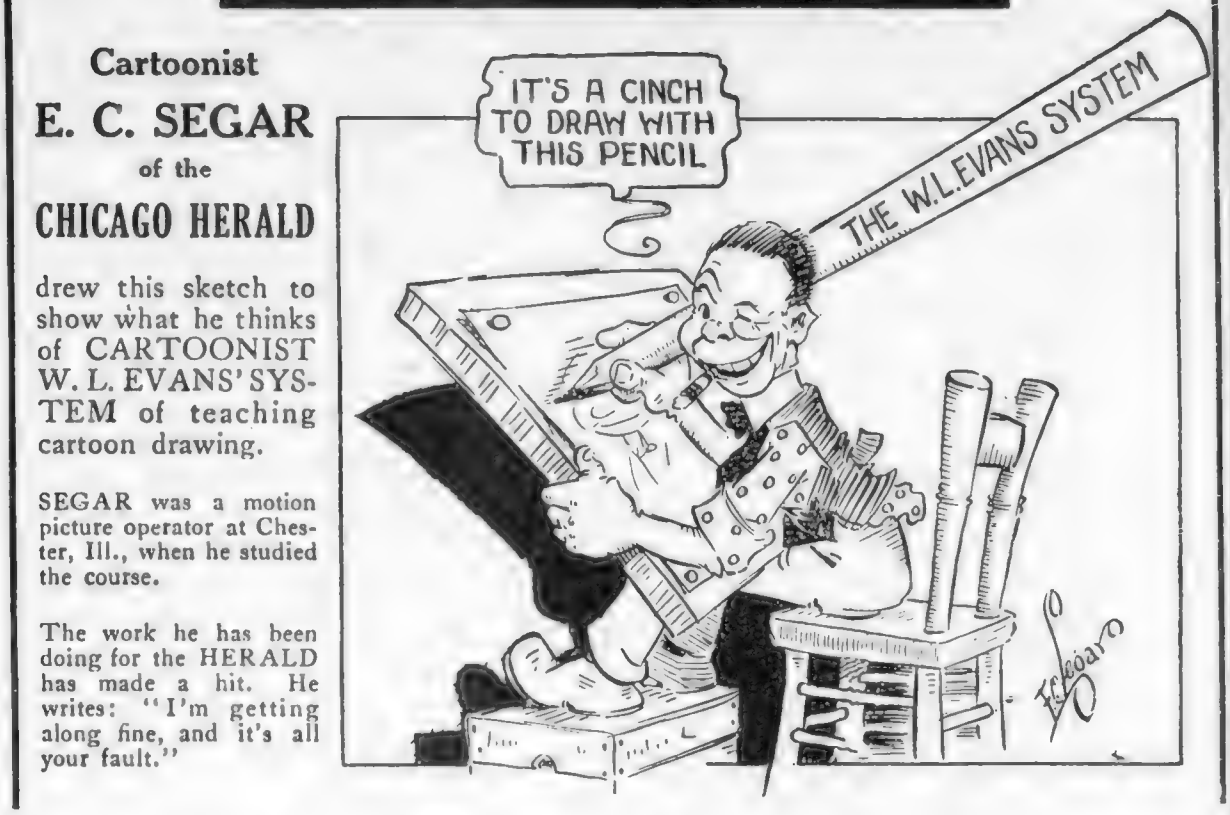
At the end of each lesson, Landon's printed instruction would be to draw a man running — or some such thing — and he was to have a top hat, watch chain from his fat belly, etc. There are only so many ways to draw such a figure, and Landon would draw his own master sheet. His assistants would then trace this drawing over a light-box right onto the student's effort, which had to be drawn on a regulation-size sheet.

Hence the magic, penciled, individualized figure would be right on the student's work — very impressive indeed. The effect was not superficial; the admonitions to "keep the crosshatching small" or "be conscious of the shadows" became automatic elements in the work of such artists as Caniff.

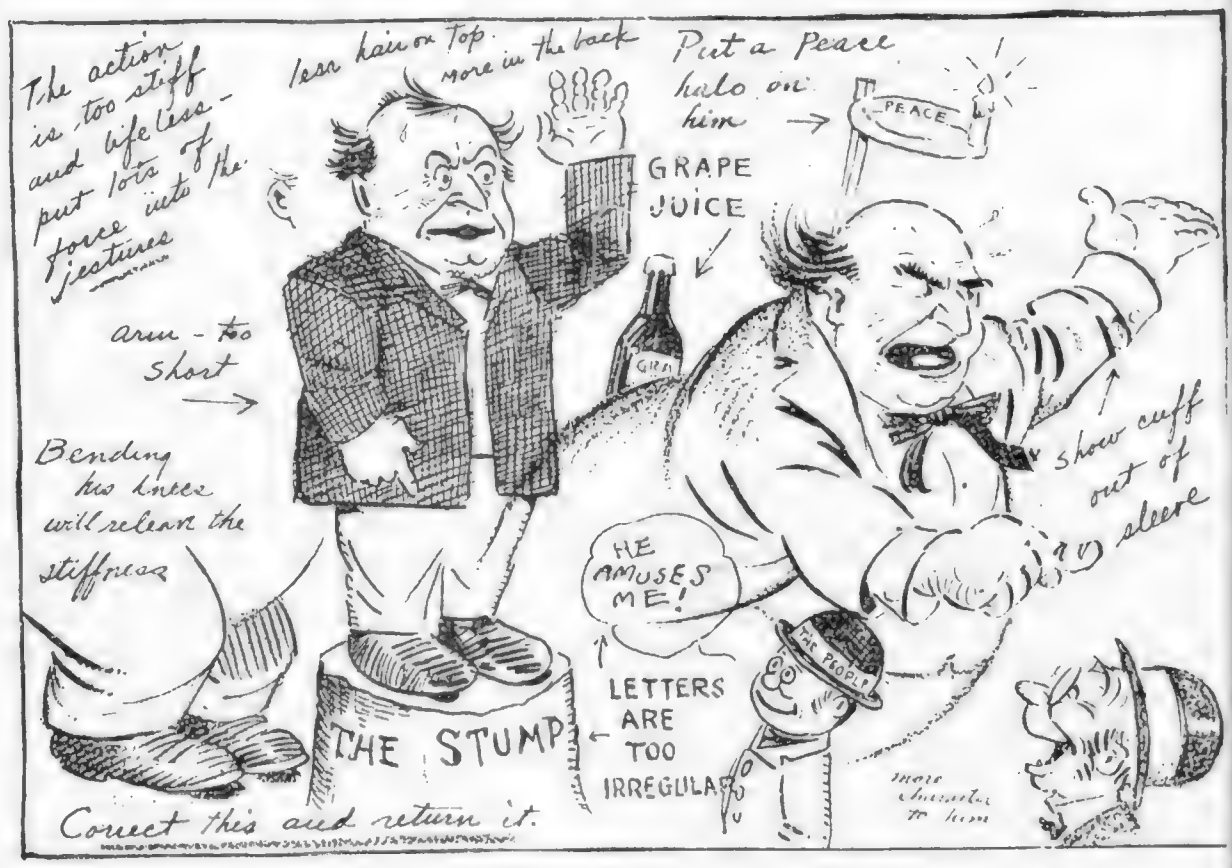
Winsor McCay, at the time billed as the "Father of Animation" (although, if a paternity suit were brought, John Bray and J. Stuart Blackton, among others, could claim parentage) actually sought, in 1920, to teach animation by mail.

McCay at the time was more noted for his animated cartoons — "Little Nemo," "Gertie the Dinosaur," "Sinking of the Lusitania" — and his theatrical appearances with them — than for "Little Nemo" of the comic pages. To further capitalize on this, McCay designed a course outlining the rudiments of animation; hundreds of ambitious neophytes must have hurriedly worked up a mountain of flip-pads in the months following the introduction of McCay's course.

In the 'teens one of the most striking phenomena of the American Scene was the Chautauqua tent. All over America on Sunday afternoons, under many impromptu tents, speakers on the Chautauqua circuit would lecture on everything from religion to


DO YOU LIKE TO DRAW?
Cartoonist
E. C. SEGAR
of the
CHICAGO HERALD
drew this sketch to show what he thinks of CARTOONIST W. L. EVANS' SYSTEM of teaching cartoon drawing.
SEGAR was a motion picture operator at Chester, Ill., when he studied the course.
The work he has been doing for the HERALD has made a hit. He writes: "I'm getting along fine, and it's all your fault."
IT'S A CINCH TO DRAW WITH THIS PENCIL
THE W.L.EVANS SYSTEM

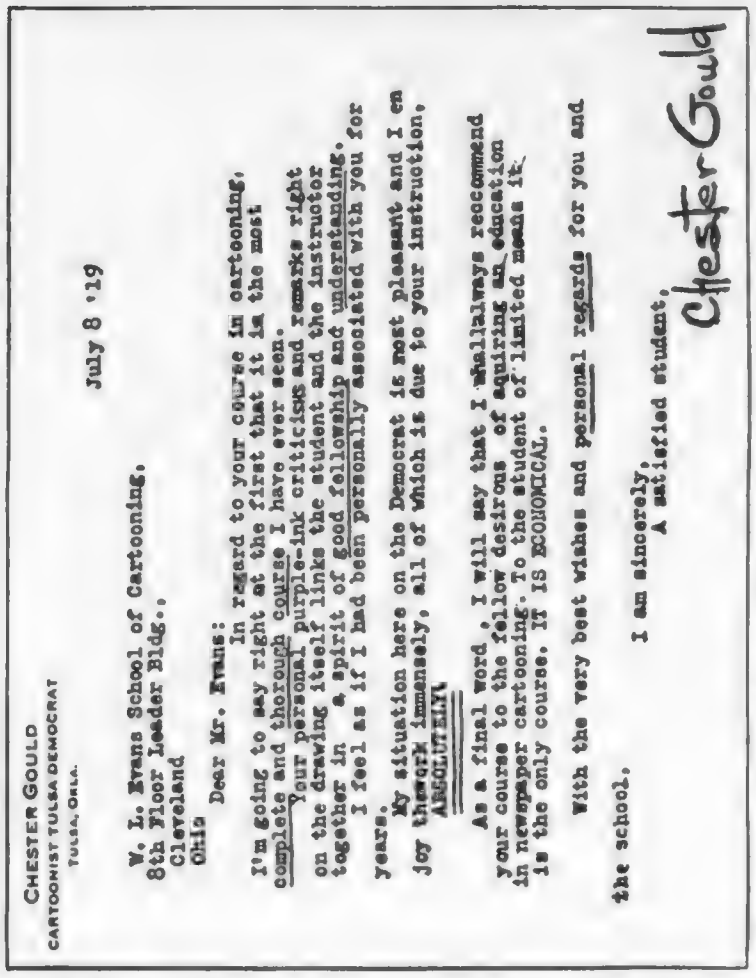
Millions of "Popeye" fans will be grateful to see that young Segar's progress continued well after his "graduation" from the Evans "School."


The action is too stiff and lifeless - put lots of force into the gestures
less hair on top more in the back
Put a peace halo on him
PEACE
GRAPE JUICE
arm - too short
Bending his knees will release the stiffness
show cuff out of sleeve
HE AMUSES ME!
THE PEOPLE
LETTERS ARE TOO IRREGULAR
THE STUMP
Correct this and return it.

The student would get the instruction to draw William Jennings Bryan on the stump. A standard criticism sheet would be used to "correct" all Students' efforts. From the Evans course.

Do You Like to Draw?

Develop Your Talent in a Practical Way



CHESTER GOULD
CARTOONIST TULSA DEMOCRAT
TULSA, OKLA.

July 8 '19

W. L. Evans School of Cartooning,
8th Floor Leader Bldg.,
Cleveland
Ohio

Dear Mr. Evans:

In regard to your course in cartooning, I'm going to say right at the first that it is the most complete and thorough course I have ever seen.

Your personal pupil-ink criticisms and remarks right on the drawing itself links the student and the instructor together in a spirit of good fellowship and understanding.

I feel as if I had been personally associated with you for years.

My situation here on the Democrat is most pleasant and I enjoy the work immensely, all of which is due to your instruction, ABSOLUTELY!

As a final word, I will say that I whallalways recommend your course to the fellow desirous of squiring an education in newspaper cartooning. To the student of limited means it is the only course. It IS ECONOMICAL.

With the very best wishes and personal regards for you and the school,

I am sincerely,
A satisfied student,
Chester Gould

Cartoonist Gould is one of our younger students, who is making good.

Ralph S. Matz, 238 Pine St., Reading, Pa., writes:

"I am taking the liberty of writing you a few lines to let you know that I am certainly making out fine in the Cartoon game, and that I certainly must give your school great credit for the individual system of teaching Cartooning and Comic Drawing through correspondence."

STUDY IN A SCHOOL THAT IS PRACTICAL

THE COURSE IS NOT EXPENSIVE

Send a small sample of your work and we will mail you portfolio of cartoons and full details.

THE W. L. EVANS School of Cartooning

"The School that Has the Reputation" 822 Leader Bldg., Cleveland, O.

RUSSELL PATTERSON

Makes a $150 Drawing in a Few Hours!

—and now teaches you his original methods in a series of 20 snappy lessons—brimful with sparkling interest from the very start—a departure from the purely conventional. This training constitutes the last word in Humorous Illustration, teaching a New Art for a New Age—a pleasant relief from the old style, standardized instruction. Learn to draw the dashing, peppy types that are all the rage as exemplified by Mr. Patterson's numerous contributions to magazines. Let him teach you his clever technique. What profession could compare with this in its irresistible appeal or sheer earning power? Write now for full information.

Russell Patterson School of Humorous Illustration
Michigan Ave. at 20th St., Dept. 6
CHICAGO • • • ILLINOIS

Even such as Russell Patterson — at the height of his career in the late '20s — conducted mail-order courses.

prohibition to women's rights to pacifism to humor — the latter subject usually utilizing a chalk-talker's pad and easel.

Many of the mail-order cartooning schools restricted their lessons to chalk-talking; Bart's School in Minneapolis specialized in it. Ads show cartoonist Bartholomew drawing a funny face of Pres. Wilson and extolling the fortune that could be made chalk-talking.

Indeed, given the number of public gatherings receptive to this type of entertainment, chalk-talking for a while seemed to be a permanent adjunct to successful newspaper cartooning. Harry Hershfield and Rube Goldberg played bills at large New York vaudeville houses with their line of patter and their cartooning. Sidney Smith took Old Doc Yak on the vaudeville circuit; George McManus toured with Jiggs.

And hundreds of would-be cartoonists, each with a varying but extremely economical amount of talent, spread over the land in small theaters and local opera houses, copies of Bart's Course in their dressing rooms, to join the ranks of the greats who could make audiences laugh so easily on their own.

Although most of the big-name cartoonists lent their names, if not their talents, to the mail-order schools, several held back. Perhaps they were rich enough, perhaps they regarded endorsements as tawdry; but men like Frederick Opper, George Herriman and Rudolph Dirks never associated themselves with the many correspondence houses.

Others went the other way. Beyond financial and publicity fringe benefits, several cartoonists seemed dedicated to the proposition that cartooning could be taught by the First Step-Second Step method. Clare Briggs was an advisor to several schools in the 'teens and a decade later wrote a book, *How to Draw Cartoons,* in which he also solicited advice from a dozen other greats. J. Campbell Cory wrote several how-to books in addition to advising a mail-order course; *Cory's Hands* was one such specialized book.

A few instruction courses remain today. The Federal School of Minneapolis remains as the Art Instruction Institute and points to such alumnae as Charles Schulz.

A Federal graduate (class of '20) is Art Huhta, today a cartooning teacher at the Chicago Academy of Fine Arts. The Academy has always been one of the nation's finest schools for cartooning and always stressed in-class lessons; no longer is a condensed correspondence course offered. In the old days, such greats as Frank King, Frank Willard, R.B. Fuller, Carey Orr and Billy DeBeck were students together there.

Minor mail-order schools remain; and rudimentary instruction books sell at a brisk pace. You can still read someone's suggestions about how to draw wrinkles and master the 25 most common expressions. And certainly a gifted segment of American youth's desire to enter the cartooning profession is no less now than 60 years ago.

Were the courses merely ripoffs that preyed on starry-eyed hopefuls? One is reminded of Mort Walker's parody: How to Draw a Circle. You start with a cartoon face, erase the

BOOK No. 1

DeBECK CARTOON HINTS

PRICE, POSTPAID $1.00

This book is almost a Cartoon Course in itself. It consists of 40 pages, half of which are illustrations and the other half devoted to text which explains the drawings. It takes up the subjects of **Pen and Ink Lines, Shading, Women, Kids, Expression, Caricature, Hands, Perspective, Sports, Composition, etc., etc.** Tells you how to bring out the **Center of Interest** in a cartoon. Treats on the symbolical figures of the different political parties, trusts, etc. It gives valuable comic drawings of animals and several examples of well balanced newspaper cartoons.

To any student, who is earnest in his desire to succeed, this book will be great help.

BOOK No. 2

DeBECK ACTION SKETCHES

PRICE, POSTPAID $1.00

The subject of *Action Drawing* is one that has bothered students more than any other. So many times a good idea for a *Cartoon* or *Comic* has turned out badly because the student could not get the proper action into his characters. This trouble, DeBECK has solved for you in our second book. The book, or rather portfolio, consists of a heavy paper cover with fastener, which contains ten loose leaf plates, completely covered with action drawings of the human figure. These drawings are in outline and only show the more important wrinkles in the clothes necessary to express the action desired. They were obtained after weeks of study from actual models and represent more good material for your "morgue" than you would be able to gather in a long while from other sources. The fact that they are in loose leaf form enables you to take out one or more at any time for use on your drawing board. This is the first time a reference work of this character has ever been attempted.

Remit by cash or money order—DO NOT Send Stamps

DeBECK & CARTER FEATURE SERVICE, 1st National Bank Bldg., Pittsburgh, Pa., U.S.A.

Do You Want to Learn How to Give a

CHALK-TALK?

My illustrated book gives complete instructions on how to conduct such a performance. It is composed of illustrated drawings and suggestions that are unique—so that you can make a "hit." The "chatter" I give to go with the drawings is witty. I don't offer any long recitations to repeat—to tire the audience. It's chuck full of valuable information to assist you in making money. This book is intended for those who possess some ability as an artist.

Price $1.00. Particulars for stamp

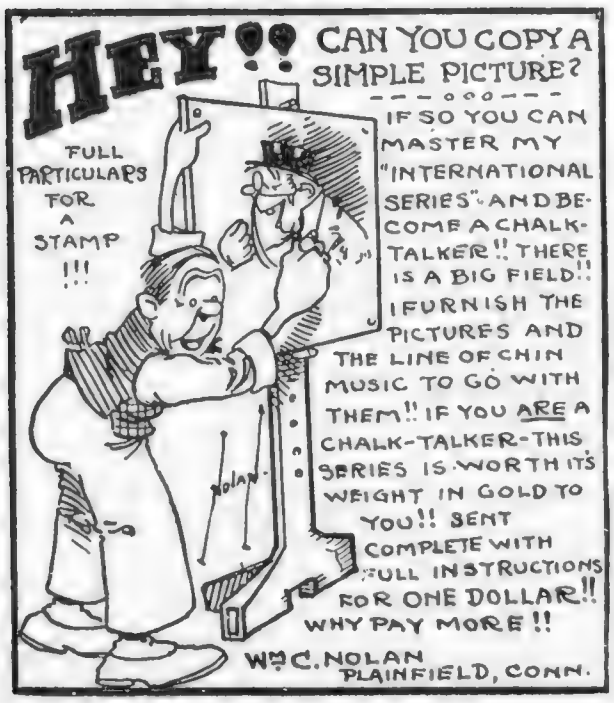
CLYDE TRUMAN, 1755 E. 55th St., CLEVELAND, O.

Become a Chalk-Talker!

My Chalk-Talk, of which the above evolution is but one of the many features, will show you the way.

Chalk-Talkers with good stunts are always in demand—in vaudeville, at minstrels, smokers, rallies, fairs, picnics, church and school entertainments, etc., and the pay is good. The work is easy. A little ability to draw is all that is required. This Chalk-Talk has the endorsement of the country's leading chalk artists. Unsolicited testimonials from users is the indisputable proof of its merit. Characters, evolutions and chatter, complete for $1

WM. C. NOLAN, PLAINFIELD, CONN.


HEY!!
CAN YOU COPY A SIMPLE PICTURE?
FULL PARTICULARS FOR A STAMP !!!
IF SO YOU CAN MASTER MY "INTERNATIONAL SERIES" AND BECOME A CHALK-TALKER!! THERE IS A BIG FIELD!! I FURNISH THE PICTURES AND THE LINE OF CHIN MUSIC TO GO WITH THEM!! IF YOU ARE A CHALK-TALKER-THIS SERIES IS WORTH ITS WEIGHT IN GOLD TO YOU!! SENT COMPLETE WITH FULL INSTRUCTIONS FOR ONE DOLLAR!! WHY PAY MORE!!
Nolan
Wm. C. NOLAN
PLAINFIELD, CONN.

ears, erase the eyebrows, etc., etc., until the circle remains.

Not one cartoonist who was weaned on the various mail-order courses will call them a fraud. Most give willing credit to their help and many admit still "borrowing" tricks from the lessons. And they all recall vividly the tremendous thrill of getting "personalized" instructions, the grandiose expectations, the first signs of improvements.

To these memories Milt Caniff adds one more thrill no doubt shared by many: "Those lessons were the only pieces of mail I ever got beyond birthday cards from aunts. I can still remember running — running as fast as I could — after school to see if the latest package had arrived. When it came — addressed to ME! — I suddenly felt like the most important person in town." ●

at Last *The Secret of Successful* **CARTOONING Revealed!**

Now you can learn how the cartoonists actually draw comical pictures.

A remarkable book written by one of America's noted artists, called: *"Commercial Art and Cartooning"* No long drawn out correspondence course. **This One Big Book Explains Everything.** Contains 125 illustrations—14 chapters.

TELLS ABOUT Elementary Drawing, Still Life, Pen Ink, Charcoal and Crayon Work, Cartooning.

Why spend more money for a course when you can get all the information in one book for $2.00. Book bound in flexible imt. leather. Sent postpaid on receipt of $2.00. (C.O.D. 12c extra.)

$2.00

OGILVIE PUBLISHING CO.
57 Rose St. Dept. 136 New York

TEN YEARS BEYOND THE DEADLINE

by Jerry De Fuccio

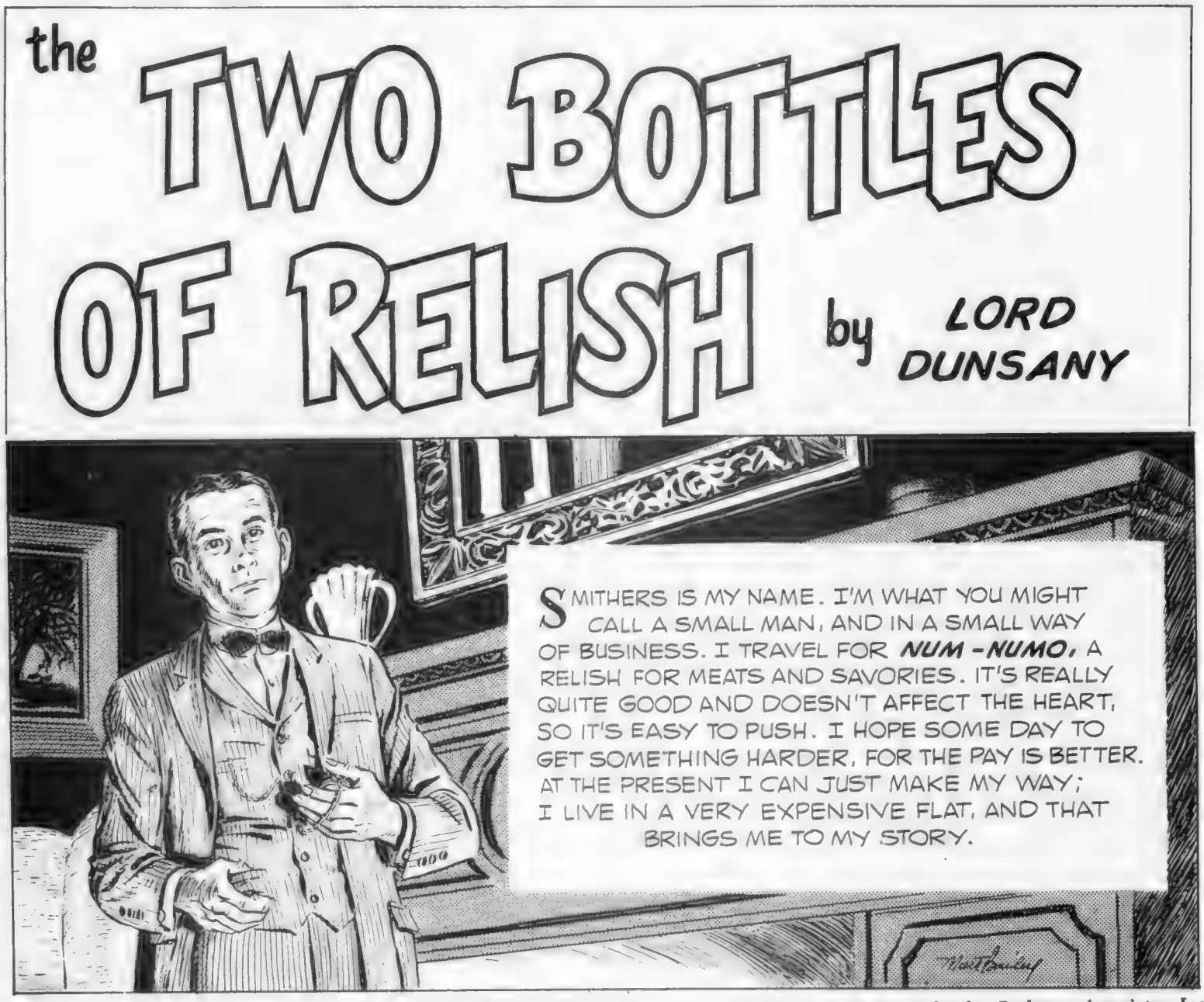
Often, though a cartoonist has been paid for his work, that work never does get into print. This is almost as ignominious and frustrating as not getting paid for the material. The following illustrated short story, by artist Mart Bailey, came to us from the darkside of his drawing board, having been shelved and relegated until now . . .

Back in 1966, Russ Jones, an advocate of more sophisticated and more ambitious comic book continuity formats, put together a Pyramid paperback entitled Christopher Lee's Treasury of Terror. Classic stories by H.P. Lovecraft and August Derleth, Robert Bloch, Rudyard Kipling, Ambrose Bierce, and Bram Stoker were robustly and intelligently illustrated by veteran comic book artists, two or three panels to a page, sideways. Jones' initial "great picture stories of supernatural horror" compendium should have merited a second edition. Jones planned a follow-up, and though adaptations and finished illustrations *were* assigned and produced, they never saw the black of the press.

Russ Jones selected former comic book "pioneer", Mart Bailey, to illustrate Lord Dunsany's story, "Two Bottles of Relish." Mart, long regarded as a "thinking artist", had started his comic book career drawing Radio Squad, Federal Men, and Slam Bradley, created by Jerry Siegel of Superman fame. He accompanied Editor Vincent Sullivan from Detective Comics, Inc. to Columbia Comics Corporation, where he did such sustained features as The Face, Skyman, The Cloak and Tony Trent; all spanning the years of 1939 to 1952.

Bailey subsequently moved his family from New York to Miami where he ghosted Mickey Finn for Lank Leonard, for six years, until he took a full-time staff artist position at The Miami Herald. Bailey was receptive to Russ Jones' continuity assignment, despite his demanding newspaper art activities. He worked on "Two Bottles of Relish" on lunch-hours (no pun intended!) and on weekends.

I think the art is typical of Bailey's conscientious respect for a well-conceived story, though the adaptation isn't necessarily the pacing Bailey would have devised, had he done the adapting. Still, Bailey's lucid mood and pictorial equanimity is perpetuated throughout, a patient handmaiden to a story that stays with you even after *The End.*


the
TWO BOTTLES
OF RELISH
by LORD DUNSANY
SMITHERS IS MY NAME. I'M WHAT YOU MIGHT CALL A SMALL MAN, AND IN A SMALL WAY OF BUSINESS. I TRAVEL FOR NUM-NUMO, A RELISH FOR MEATS AND SAVORIES. IT'S REALLY QUITE GOOD AND DOESN'T AFFECT THE HEART, SO IT'S EASY TO PUSH. I HOPE SOME DAY TO GET SOMETHING HARDER, FOR THE PAY IS BETTER. AT THE PRESENT I CAN JUST MAKE MY WAY; I LIVE IN A VERY EXPENSIVE FLAT, AND THAT BRINGS ME TO MY STORY.
Mart Bailey

Permission granted by the Executors of the Dunsany Estate and John Cushman Associates, Inc.

LOOKING FOR A LONDON ROOM TO LIVE IN, I CAME TO THIS BLOCK OF BUILDINGS, VERY GLOOMY THEY LOOKED...

ROOMS FOR RENT

I WANT A FLAT, JUST A BEDROOM AND A CUPBOARD.

FOLLOW ME.

HE WAS ALSO SHOWING A MAN AROUND WHO WAS A GENTLEMAN...

...A VERY NICE FLAT, A SITTING ROOM, BEDROOM, BATHROOM, AND A HALL.

BIT EXPENSIVE...

I'VE HUNDREDS OF FLATS LIKE THIS, THOUSANDS OF PEOPLE LOOKING FOR THEM, AND I DON'T CARE WHO HAS THEM OR WHETHER THEY GO ON LOOKING FOREVER!

I KNEW THE MAN'S THOUGHTS AND SO I VENTURED TO SPEAK TO MR. LINLEY.

HOW ABOUT IT, SIR, IF I PAID HALF, AND WE SHARED IT? I WOULDN'T BE IN THE WAY, I'M OUT ALL DAY AND WHATEVER YOU SAID WOULD GO.

YOU MAY BE SURPRISED AT MY DOING IT, BUT YOU'LL BE MORE SURPRISED AT HIM...

I ACCEPT!!

HE DOESN'T LIKE THE LANDLORD ANY BETTER THAN I DO.

BUT THERE'S ONLY ONE BEDROOM.

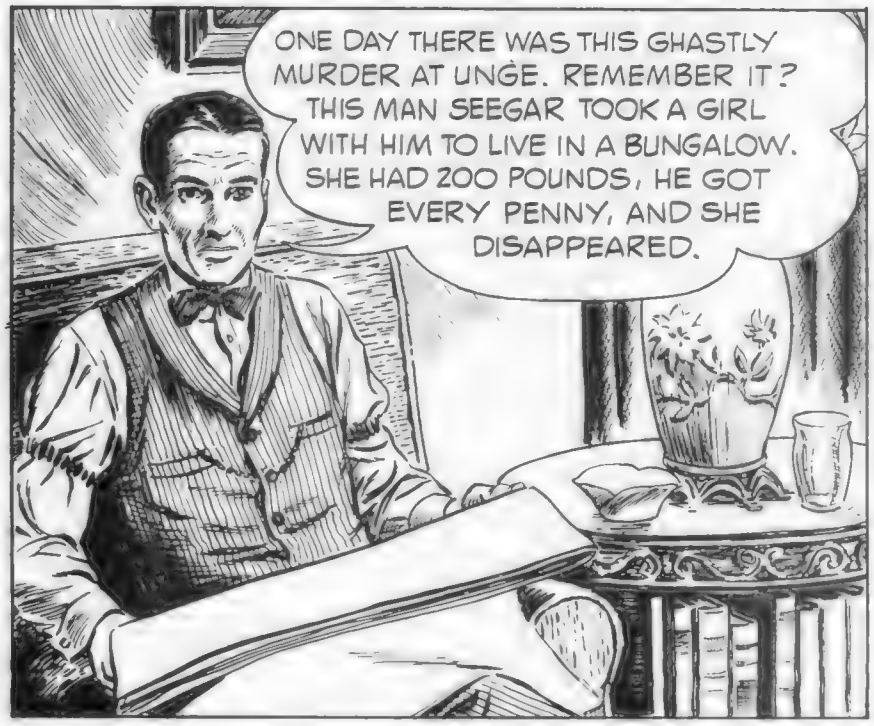
I COULD MAKE MY BED EASY ENOUGH IN THAT LITTLE HALL THERE.

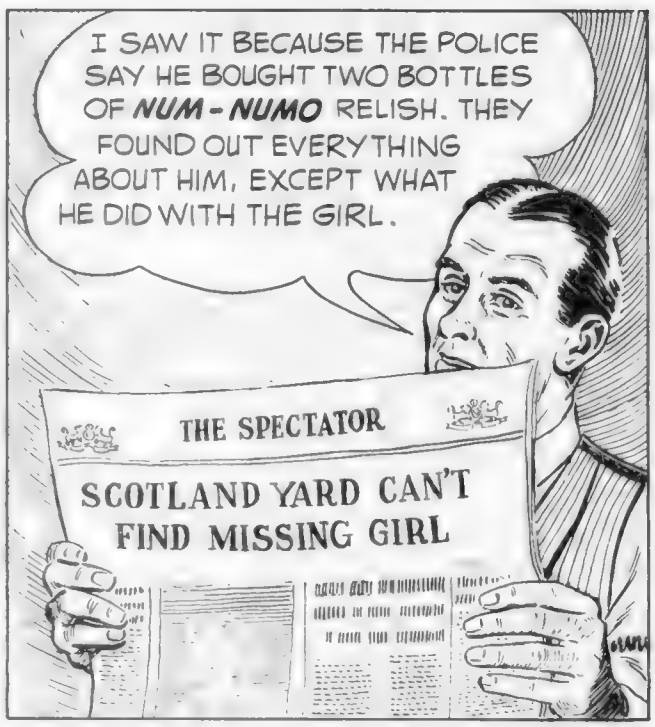
I COULDN'T AFFORD IT, BUT I'LL TELL YOU WHY I DID IT.

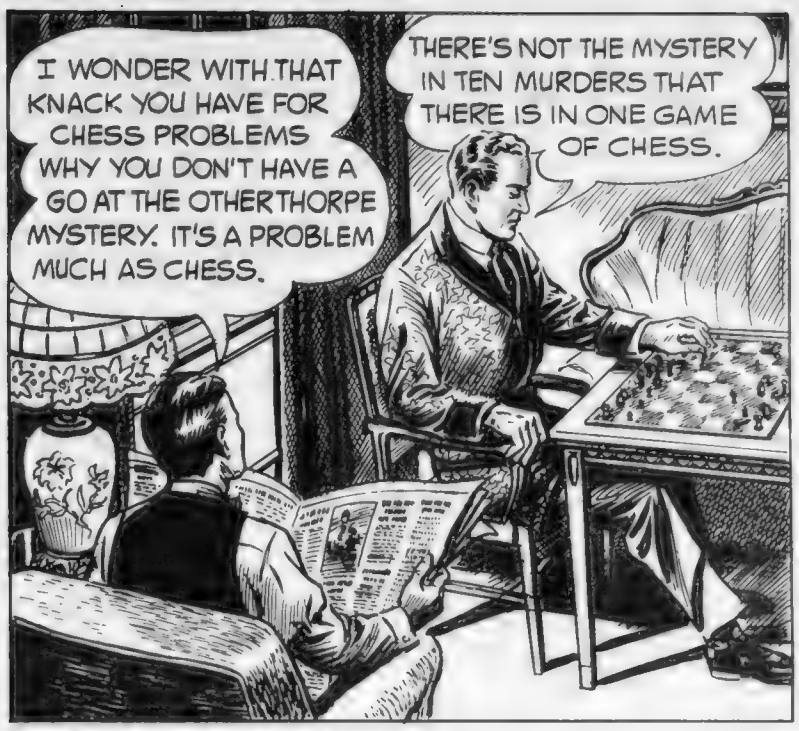
JUST CAME DOWN FROM OXFORD AND I WANT TO LIVE FOR A FEW MONTHS IN LONDON, WHILE I LOOK THINGS OVER.
WHAT'S HIS OXFORD MANNER WORTH IN MY BUSINESS? SIMPLY EVERYTHING! IF I CAN PICK UP A QUARTER OF IT I'LL DOUBLE MY SALES.

WE SETTLED DOWN IN OUR FLAT. I FORGOT HIS OXFORD MANNER, BECAUSE THE MAN HAD A MIND LIKE AN ACROBAT'S BODY. IDEAS WERE ALWAYS LEAPING UP IN HIS HEAD, AND HE'D KNOW YOUR THOUGHTS BEFORE YOU DID.

HE HAD WHAT YOU CALL INTUITION... LIKE WHEN I WAS LEARNING ABOUT CHESS...


ONE DAY THERE WAS THIS GHASTLY MURDER AT UNGE. REMEMBER IT? THIS MAN SEEGAR TOOK A GIRL WITH HIM TO LIVE IN A BUNGALOW. SHE HAD 200 POUNDS, HE GOT EVERY PENNY, AND SHE DISAPPEARED.


I SAW IT BECAUSE THE POLICE SAY HE BOUGHT TWO BOTTLES OF NUM-NUMO RELISH. THEY FOUND OUT EVERYTHING ABOUT HIM, EXCEPT WHAT HE DID WITH THE GIRL.
THE SPECTATOR
SCOTLAND YARD CAN'T FIND MISSING GIRL

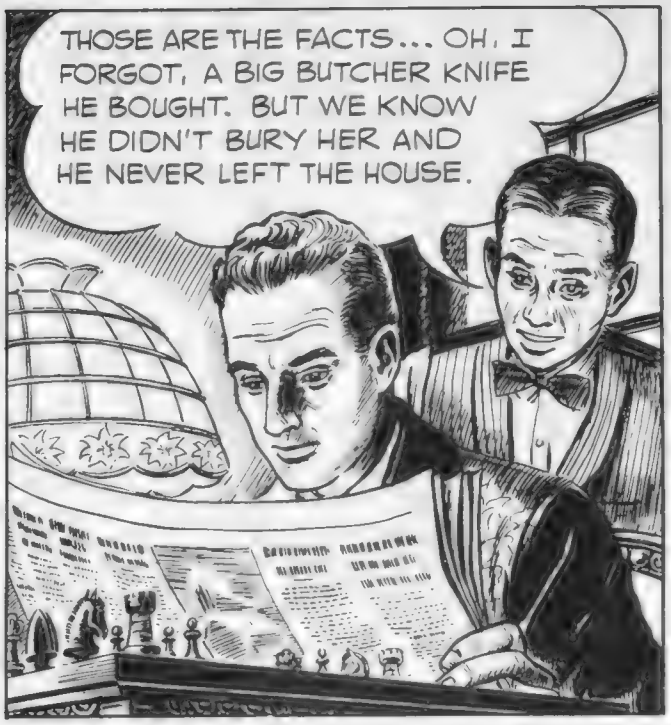

I WONDER WITH THAT KNACK YOU HAVE FOR CHESS PROBLEMS WHY YOU DON'T HAVE A GO AT THE OTHERTHORPE MYSTERY. IT'S A PROBLEM MUCH AS CHESS.
THERE'S NOT THE MYSTERY IN TEN MURDERS THAT THERE IS IN ONE GAME OF CHESS.

"SHE WAS A SMALL GIRL NAMED NANCY ELTH. AFTER GOING TO THE BANK, SHE LIVED AT THE BUNGALOW FOR FIVE DAYS, BUT NO ONE SAW HER ALIVE AGAIN."

"HE'D NEVER HAVE BEEN SUSPECTED IF HE HADN'T BEEN A VEGETARIAN.

HE'S CUT DOWN ALL TEN LARCH TREES!
THAT'S WHY WE NOTIFIED SCOTLAND YARD, INSPECTOR.
HE CUT DOWN THE TREES... MAYBE HE KILLED HER WITH THE AXE, BUT THEN HE WOULDN'T CALL ATTENTION TO IT... MAYBE HE BURNED HER WITH THE WOOD, BUT NONE'S MISSING... IT BEATS ME!

"EVERYONE WAS CONFUSED..."



DRAINS?
NO, WRONG THERE. SCOTLAND YARD CHECKED INTO THAT. LOOKED IN THE DRAINS AND EVEN THE CESSPOOL. NOTHING HAS GONE DOWN, NOTHING THAT HADN'T OUGHT TO HAVE, I MEAN.

FOR SEVERAL DAYS LINLEY THOUGHT ABOUT IT, BUT HE DIDN'T LOOK FOR CLUES OR ANYTHING. THEN HE WENT BACK TO HIS CHESS GAME...
WHY DON'T YOU HAVE ANOTHER GO AT THE MYSTERY.
CHESS IS TEN TIMES HARDER. BUT IF YOU WANT, GO HAVE A LOOK AT THE BUNGALOW FOR ME.

SO I WENT BY TRAIN THE NEXT DAY.
UNGE STATION
IT'S UP THERE, ISN'T IT?
THAT'S RIGHT. UP BY THE LANE, THEN TURN TO YOUR RIGHT. YOU CAN'T MISS IT...

I FOUND THEM ALL VERY NICE AND HELPFUL. IT WAS UNGE'S DAY AT LAST.

THERE THE HILL WAS, GOING UP INTO THE SUNLIGHT.
NICE PLACE TO BRING A GIRL...WOULDN'T IT BE GOOD IF IT TURNED OUT TO BE ME THAT GETS THE MAN HUNG, IF HE MURDERED HER.

VERY QUEER, THOSE LARCH LOGS! I WONDER IF... NO THEORIES... JUST TAKE LINLEY THE FACTS LIKE HE ASKED.

THE CONSTABLE EVEN LET ME GO IN.

JUST DON'T TOUCH ANYTHING. IT'S JUST LIKE IT WAS WHEN WE FOUND IT.

I REALLY DIDN'T FIND OUT MUCH OF ANYTHING IN THERE...

WHY DIDN'T YOU COME IN AND SEARCH THE PLACE AS SOON AS YOU KNEW SHE WAS MISSING?

WE CAN'T DO THAT. BESIDES, WE DIDN'T SUSPECT ANYTHING UNTIL WE FOUND OUT HE WAS A VEGETARIAN. THEN WE ONLY FOUND THE AXE AND THE KNIFE.

WHY DID HE CHOP HER UP?

OF COURSE MY SUPERIORS HAVE THEORIES ABOUT THAT, BUT THEY'RE NOT ABOUT TO TELL THEM TO EVERYONE...

THE CONSTABLE WAS VERY FAIR MINDED. HE TOLD ME THAT SEEGAR LEFT THE PLATES AND DISHES ALL WASHED UP AND NEAT. I'VE TOLD YOU EVERYTHING NOW.

I HOPE SO. YOU CAN NEVER TELL WHAT MIGHT BE VITAL.

PUSHED 50 BOTTLES OF ***NUM-NUMO*** TODAY AT UNGE. A MURDER CERTAINLY CAN STIMULATE PEOPLE'S MINDS. THAT'S A LOT OF RELISH FOR A SMALL TOWN LIKE--

WHY DID HE PAY THE LANDLORD 25 POUNDS SO HE COULD CHOP DOWN THE TREES? THAT'S WHAT I CAN'T UNDERSTAND!

BUT WHAT WOULD YOU DO, SMITHERS? WHAT WOULD YOU DO YOURSELF?
IF I'D MURDERED POOR NANCY ELTH? I CAN'T EVEN IMAGINE DOING SUCH A THING.

HE SIGHED AS THOUGH IT WERE SOMETHING AGAINST ME. HE BROODED FOR ANOTHER HOUR AND THEN WENT TO BED.

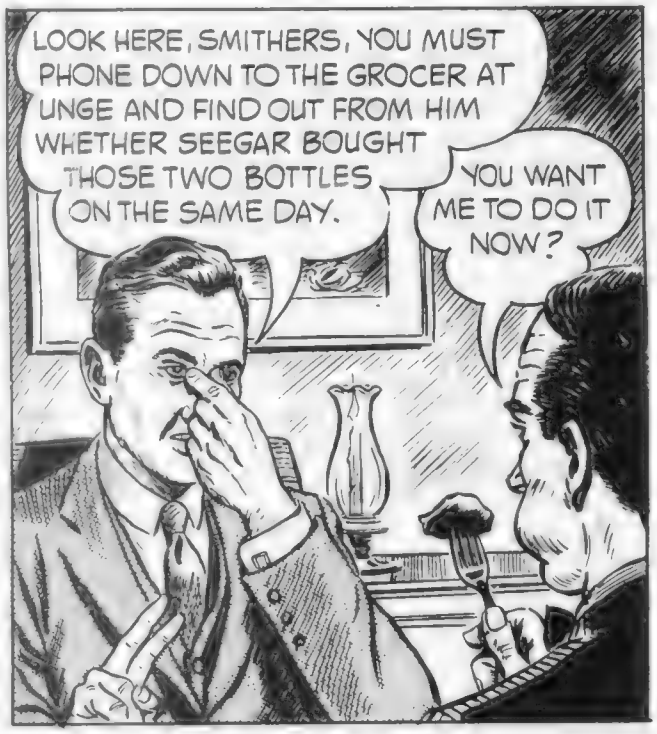
I SHALL REMEMBER THE NEXT DAY ALL MY LIFE. WE SAT DOWN TO SUPPER AT NINE.

IT WAS 48 BOTTLES, TO BE EXACT. THAT'S SOMETHING IN A SMALL VILLAGE WHATEVER THE CIRCUMSTANCES.
WOULD YOU GIVE ME A LITTLE OF YOUR NUM-NUMO FOR MY SALAD?

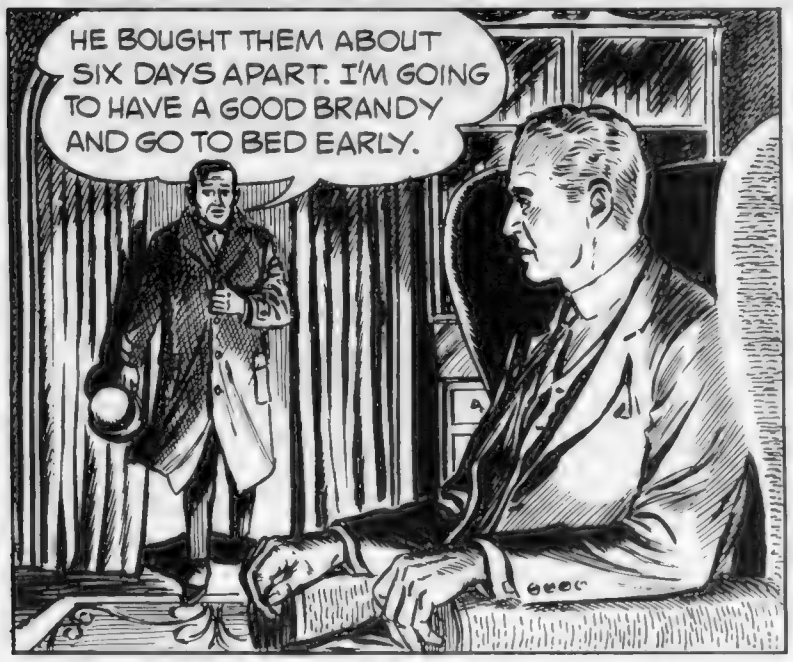
NEVER SAW A MAN'S FACE GO LIKE THAT BEFORE. HE STAYED QUIET FOR A WHOLE MINUTE.

"NOT A BIT," I TOLD HIM, HE GAVE A KIND OF SOB IN HIS THROAT. I DIDN'T KNOW WHAT IT WAS ALL ABOUT.

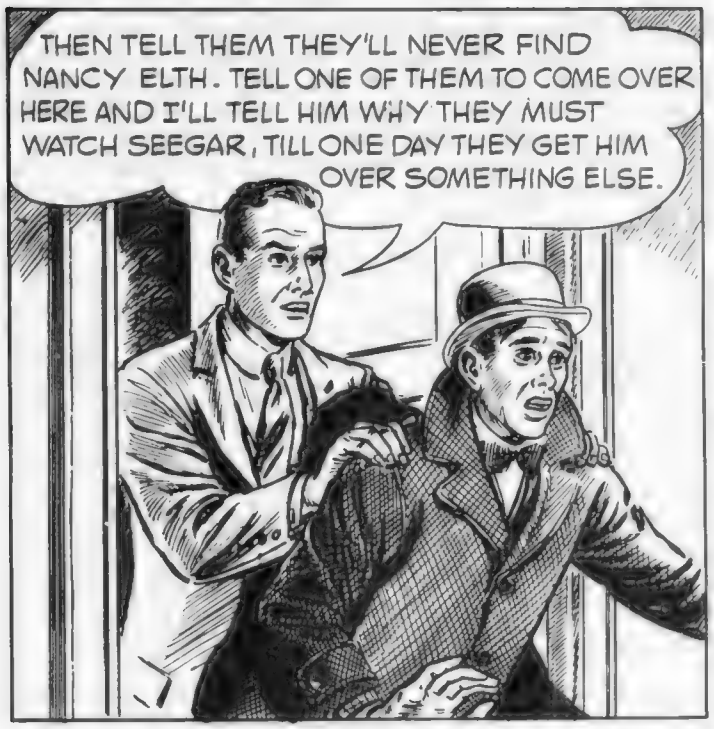
THERE WERE NO TEARS IN HIS EYES, BUT HE WAS FEELING SOMETHING TERRIBLE. YOU'D HAVE THINKED ALL THAT SORT OF THING WOULD HAVE BEEN KNOCKED OUT AT OXFORD.


LOOK HERE, SMITHERS, YOU MUST PHONE DOWN TO THE GROCER AT UNGE AND FIND OUT FROM HIM WHETHER SEEGAR BOUGHT THOSE TWO BOTTLES ON THE SAME DAY.
YOU WANT ME TO DO IT NOW?

I RAN OUT AND DID WHAT I WAS TOLD. IT TOOK ME SOME TIME, BUT I FOUND OUT.



NO, I MUST SEE SOMEONE FROM SCOTLAND YARD. PHONE ROUND TO THEM. SAY COME HERE AT ONCE.
I CAN'T GET AN INSPECTOR TO CALL ON US AT THIS HOUR!


THEN TELL THEM THEY'LL NEVER FIND NANCY ELTH. TELL ONE OF THEM TO COME OVER HERE AND I'LL TELL HIM WHY THEY MUST WATCH SEEGAR, TILL ONE DAY THEY GET HIM OVER SOMETHING ELSE.

AND DO YOU KNOW, HE CAME. INSPECTOR ULTON, HE CAME HIMSELF.

BUT HE WOULDN'T TELL ME.

AND HE TOOK THE INSPECTOR IN THE BEDROOM AND CLOSED THE DOOR SO I COULDN'T HEAR.

BUT I DID HEAR THE LAST WORDS THEY SPOKE TO EACH OTHER...

END

SAID & DUNN

Our 'Said & Dunn' columnist, BOB DUNN, whose King Features "They'll Do It Every Time" cartoon appears around the world in nearly 500 newspapers.

Since Bob writes here about Alex Raymond and his family, and since Alex has been so universally admired over the years by cartoonists and artists everywhere for his King Features strips, Flash Gordon, Rip Kirby, etc., we think you'll enjoy the collection of Raymond photos on the following pages.

by Bob Dunn

New Rochelle wasn't only famous as the town of George M. Cohan's "45 Minutes From Broadway." It was the spawning ground for quite a number of top cartoonists. Paul Terry had his animated studio there. Ad Carter, Milt Gross, Darrell McClure, Lyman Young, Russ Westover all lived thereabouts.

But I want to tell about one family at 33 Glenarchy Rd. (I clearly remember the address after all these years). It was the Raymond Family, consisting of the Widow Raymond, six sons (count 'em) and one daughter and an uncle who lived with them.

It was a wonderful, happy, exceptional family like something of the more lovable cast inventions of Saroyan or the "Ah, Wilderness" clan as so warmingly described by Eugene O'Neill.

It was a family that certainly made its mark in the world of cartooning. The oldest boy was Alex who hit the heights as the creator of Flash Gordon.

The brother I knew best was Jim who worked with me in the Comic Art Dep't. of King Features around 1936-40. He was the most carefree guy I ever knew and could he draw! I'd say at that time he could draw as well as Alex in the illustrative style that became the older Raymond's trademark. Jim had a comic flair and found his niche working on Blondie for Chic Young.

Jim had talked about me coming up to visit and stay over at his mother's house in New Rochelle. He had mentioned his sister and I figured he had me marked as a blind date candidate. The way Jim tells it he finally got me to take Sis sight unseen to a college dance at the Sherry Netherland.. (Glen Gray's Orchestra, I remember.) Jim was taking Josie the very lovely girl he would soon marry. Jim even arranged that I could wear Brother Alex's tuxedo. On the night of the dance Jim and I left King Features at 5 p.m. and took the train out of Grand Central for New Rochelle.

Alex, who was skyrocketing to fame with Flash Gordon at the time met us at the train and drove us to the Cape Cod type house which he had bought when Flash Gordon began to click. That was when I first met Helen the gracious, beautiful society girl who had married Alex when he was a lowly struggling assistant to Lyman Young who drew "Tim Tyler's Luck."

Alex not only lent me his tux and accessories, he lent Jim his Packard car for the Big Date. Jim says that we then set out for his house on Glenarchy Road. There I met his wonderful mother. She was the warm, outgoing type of person you felt you knew all your life. While Jim was upstairs getting dressed in another brother's (Bob the Medicine-Man) dinner jacket, Mother Raymond insisted I eat. I still hadn't met Bea Raymond, my date for the evening. Jim came downstairs and joined me, attacking the ham at the dining room table.

Having eaten without spilling anything on the borrowed formal finery, Jim went to the foot of the stairs and called up to his sister to get a move on. A sound of footsteps and the rustle of silk and Jim, Mom and yours truly looked up. The way Jim tells it, I let out a surprised *"Wow!"* and frightened the girl so she ran back upstairs. Bea was breathtakingly beautiful. It turned out to be a perfect evening

This 1952 photo of ALEX RAYMOND, as well as the others of the famous cartoonist on these 'Said & Dunn' pages, has been furnished our magazine through the courtesy of RAY BURNS who was Alex' assistant from 1947-1950, and then again from 1952 to 1956.

— one I'll never forget — the blind date that opened my eyes. By the way Bea married an Irish guy named Paul, a football player and insurance tycoon, I think he was. And *I* married Marie Breidt, *my* Dream Girl. We were living in Millburn N.J. when Jim and Josie got married in New Rochelle. I was an usher. They were having a 9 a.m. Nuptial Mass and I didn't want to be late. There was a lot of construction work going on for the Garden State Parkway... detours and more detours. My bride and I set the clock for 5:30 a.m. to give ourselves plenty of time. We left our house about 6:15, expecting the usual heavy traffic. I figured it might take us two hours to get there. Wonder of wonders we were the only ones on the road. Not one detour. We didn't even slow down. Before we knew it we were pulling up at 33 Glenarchy Road, New Rochelle, N.Y. The time... five minutes after seven. In fact we were so early, Jim was still asleep. I remember Chic and Mrs. Young were at the wedding. Shortly after the honeymoon, we had Jim and Josie visit us for the weekend. We gave them our bedroom and the Dunns moved into what would soon be our nursery. By the way, I forgot to mention I had fastened a lot of bells to the bedsprings that the Raymonds were to sleep on. Outside their room was a phonograph that was turned on at the proper moment. The record that played was Al Jolson singing "The Bells Are Ringing for Me And My Gal."

Jim was a golfer of championship caliber. He was naturally left-handed but taught himself to play golf right-handed. Golf was the only thing Jim took seriously. Jim would laugh and joke about everything... until we played at the Westchester Country Club and I told him I always played in my lucky derby. He didn't believe I was kidding.

Today Jim is the unofficial greeter and best known citizen of Del Ray Beach, Florida. He is a better golfer than ever, and still drawing Blondie, one of the most popular cartoon strips of all times. He works with Chic's son and the strip is signed "Young/Raymond."

Jim is married again to a beauty who also loves golf as much as Jungle Jim does. (I always thought Alex used Brother Jim as the model for his Sunday top-piece Jungle Jim.)

Jim and I hadn't seen each other for a few years when we met on the happy occasion of both our sons' graduation from Georgetown.

This 1949 photo taken in the Raymond studio shows Alex (L) listening to a play-by-play game involving his favorite team, the Yankees, while Ray Burns, with the headset, listens to another game being played by his *favorite — the Brooklyn Dodgers!*

Early in the spring of 1946 Alex was planning to do a Rip Kirby story with a college background. In order to get as many shots of college kids as possible for his files, and for some King Features publicity pictures, Alex went up to the University of Connecticut where the photos on this and on several succeeding pages were taken. Also Alex was searching for a model for the character, Honey.

Alex with U. of Conn. students

In checking on what the many Raymonds were up to these days and while waiting for lackadaisical Jim to answer my letter I was able to get Bea's telephone number. Cartoonist George Ward, a collector of Alex Raymond memorabilia, got it for me. (For which thanx, Geo.)

Bea and I had a nice reunion on the phone. She sounded as young as she was when we went to that 1937 prom. She talked affectionately of her brothers, all of whom except Alex were well and thriving. Bea is a widow and an artist in her own right. Her drawings are very delicately done. There is a trace of similarity in Bea's style and Alex's and Jim's. Bea doesn't draw or paint professionally but makes personal drawings for friends. Hey, Bea! I'm an *old* friend.

All the Raymonds could draw. But Alex and Jim were the only ones who went at it professionally. Bob the second brother, a dapper health-conscious guy (Jim called him "Medicine Man" because he took vitamins) realized he didn't have the necessary dedication to become a cartoonist and so went into the clothing business and became a tycoon.

Jack, the rugged athlete of the family was in the Art Department of the N. Y. Daily Mirror but gave up newspapering to join an advertising firm. He too moved from art to the executive wing, but he buys cartoon art for his firm. He runs advertising conventions and always has a cartoon act on the program. The way I first met Jack was funny. After that date with Bea Raymond, when we arrived back at the Raymond Manse on Glenarchy Rd., Jim began to look for a place for me to sleep. He looked into several bedrooms. They were all occupied by brothers, friends and Uncle Larry. Jack's bed was the only one with one sleeper (Jack) in it, so that's where I bunked. It struck me as being quite formal when on awakening in the morning we introduced ourselves and said "How do-you-do's" and shook hands in bed yet.

George was an artistic kid who became very big in the specialized quality engraving business.

Dick, the youngest liked to draw horses. When he grew up his interest in thorobreds widened and he became a broker, buying and selling racehorses all over the country.

Jim loved to tell stories about Uncle Larry. The one I liked the best was when Uncle Larry, who was stone deaf, was reading a newspaper one bright summer day in a rocking chair on the walk at the bottom of the porch steps. The walk was on a slight incline and the rocking slowly inched the chair down toward the curb with Larry blissfully unconscious of being so close to the street. Larry was absorbed in his paper when a car stopped about five feet from him and asked directions: "Pardon me, could you tell me how to get to Larchmont?" Larry neither saw the car nor heard the question. He just kept rocking and reading. The query came again... a little more insistent this time. *"Mister, can you tell us how to get to Larchmont, please?"* No answer from the unhearing Larry... not even a look. The motorist who figured Larry for a taciturn old Yankee who didn't cotton to strangers, put the car in gear and cursed Unk at the same time!" "*?*?!!* you, you *??*!! Sonova *!*! — you !**?!." Larry heard naught of the tirade but just as the curser's car was half a block away Larry's rocker edged over curb and tumbled the bewildered reader in the street. Jim, who was taking it all in from a second story window laughed harder than he ever had at any cartoon gag.

Alex was a very high type guy. I saw his work expand and improve from the Lyman Young — Tim Tyler style to his first new Flash Gordons to his weekly emerging genius as each Sunday page came into the syndicate. Alex gave me a beautiful Sunday page circa 1940. He autographed it to me. I had it framed and hung it in my home. I treasured it. I brought it into the office in N.Y. to lend to a National Cartoonists Society exhibit. It was stolen, which puts Alex in the class of the Old Masters whose masterpeices have been filched from all those impregnable museums.

Alex shot up in the cartoon world like a skyrocket from the time J. F. Connolly, bossman of King Features chose Alex from the art department bullpen to draw the space feature which would be King Features' defi to Buck Rogers. Alex's unique style developed with every page of Flash Gordon he turned in. He was a perfectionist. He was at his drawing board sixteen hours a day at least. Not only was he producing Flash but the daily "Secret Agent X-9" as well. He was the hottest artist in the business. Papers all over the world clamored for his features which sold at the top price. Alex and Helen designed a dream house and had it built with studio attached. It was a showplace. Today it couldn't be built for a quarter of a million dollars.

At the height of his fame he was commissioned as a major in the U.S. Marines and served with distinction from 1942 to the end of the war, 1945.

The National Cartoonists Society was founded in 1946. Alex was a natural for office. He became very active in the Society and in 1948 was elected president of the Society, the third to fill the office, following Rube Goldberg and Milton Caniff.

Alex took his presidency very seriously. He brought a military flair to the office. Everything was in triplicate. It was said of Alex that he answered thank you notes with thank you notes.

During Alex's regime the Society was invited to breakfast with President Eisenhower in Washington. Cartoonists came from all over the country to attend. The Society had been very active in the Government bond selling campaign and this was Ike's way of thanking the members. I remember that Alex was very impressive and very much at ease at the head table sitting beside the Chief Exec. Alex found out that President Eisenhower was a lot funnier than given credit for.

Newspaper and newsreel photographers ... at least thirty of them ... were allowed five minutes snapping time as breakfast finished and before the speeches began. Just as the photoggers were lining up in front of the head table facing Ike and Alex, Ving Fuller, a nervy cartoonist, tried to get a publicity break. He had designed a piggy bank. The body looked like a football with a pig's head on one end and a curley tail on the other; the money went in where the simulated laces were. "Skinny the Pig" was painted in big letters on the side. Ving ducked through the crowd of photographers and thrust "Skinny the Pig" in front of President Eisenhower. Ving was sure his creation would make all the front pages and the newsreels. An aide and a secret service man standing behind Ike quickly snatched up the toy and got it out of the room as efficiently as a magician making a rabbit disappear. Two other secret service men unobtrusively eased Ving out of range.

Alex wanting to reassure the President that Ving wasn't a bomb thrower said: "He's one of the cartoonists ... Ving Fuller!"

Alex with U. of Conn. students

Ike didn't miss a beat. He smiled as his eyes followed Ving in the toils of the bodyguards and said "Fuller got the brush." For you young people to whom "Fuller Brush" doesn't mean anything let me explain that the Fuller Brush man was synonymous with door to door selling from 1924 to the 1960's when the crime rate and particularly the Boston Strangler made ringing doorbells a non-lucrative endeavor.

Alex gave so much of himself to the Cartoonists Society the editors at King were afraid his work would suffer. His was the first two year term of office. Rube and Milt before him had served one-year terms. But Alex was able to separate his two spheres, drawing the feature and presiding over N.C.S. and giving both jobs his best.

The meetings, dinners and projects during the Raymond regime were quite formal. Bernard Baruch, James A. Farley, and Ambassador Carlos Romulo and celebrities of their ilk appeared for Alex.

At one meeting the agenda had to do with advertising — the pros and cons of cartoons in that medium and a display of then current ads which were the brain children of a distinguished panel of ad tycoons who were guests.

Just so the night wouldn't be all business, a gag was dreamed up unbeknownst to Alex. Russ Patterson got a very beautiful model who was well endowed to help out. Russ designed her costume. After about an hour of ad shop talk that was beginning to get boring it was time for some fun.

The membership were always popping off at one another, so in keeping with the right of free speech, I jumped up, following a dissertation on eye-appeal by Bruce Barton, and accused the experts of not knowing what they were talking about and Alex for purposely being in cahoots with the Madison Ave. guys in suppressing the best advertisement of the year. Alex was bewildered. His jaw hung slack. The guests were aghast.

"I am referring, Gentlemen, to the Hathaway shirt ad."

The Hathaway ad campaign was very popular. It showed a British type gent with a mustache decked out in the Hathaway product. What made it different was that the Hathaway man wore a black eye-patch. You, no doubt, remember it.

I went on with my lines: "Now let's see how the ad would have been ten times more appealing!"

The curtain behind the head table opened and there was the beautiful girl model standing without a stitch on except for a large eye-patch covering one breast.

Alex was a sports car enthusiast, Through the years he owned a few different makes — the last one being a Jaguar. When the Corvette came on the market, Alex wanted to try one out belonging to a friend. Alex drove the new car on a winding road in Stamford, Conn. He lost control and the car crashed into a stone wall, killing Alex instantly at the peak of his career.

Today original Alex Raymond — Flash Gordon pages are bringing $3,000 from avid collectors and the price keeps going up all the time.

It was good to know all the Raymonds. They were stand-outs. They still are. ●

THE RYATTS

Jack Elrod

Jack at his drawing board in his studio

We are indebted to a longtime reader of CARTOONIST PROfiles, RAY SALMON of Vallejo, California, for this most informative story about JACK ELROD and his popular comic strip, THE RYATTS. Ray works with Morrie Turner on 'Wee Pals' and periodically teaches a class in cartooning at a local college. He tells us that he's long admired 'The Ryatts' and has often wished there might be an article in our magazine on the strip. So here it is, along with some photos of Jack and his family and a number of samples of the feature. The whole package has been prepared by Ray for our readers. THE RYATTS is distributed by the FIELD NEWSPAPER SYNDICATE.

By
Ray Salmon

Jack Elrod has the best of many worlds. In addition to living a wonderful family life he has the good fortune to be one of America's most gifted cartoonists. In his studio just outside Atlanta, Georgia, he is busy as author and artist of a very popular comic strip, THE RYATTS, which is distributed by the Field Newspaper Syndicate to two-hundred newspapers throughout the United States. In addition to this he is a staff artist working on the strip, MARK TRAIL, created by Ed Dodd.

Jack readily admits that THE RYATTS' humor is based on the humor witnessed within his own family life, particularly that of his youngest son, Tony, who is now 15. Other children in the family are Jack III who is 24, Steve who is 21, and Candee who is now 18. Mother, (Candee), completes the model family which is, in print, THE RYATTS. There are some differences in casting. Instead of three boys, a girl, and a Siamese cat found in the Elrod family, the strip family has three girls, two boys, and a dog.

Jack also admits to setting up situations within the family to promote those hard to come by teen-age gag ideas.

Jack receives a great deal of fan mail from readers across the United States who share a dislike for violence in comics and they find THE RYATTS' wholesome family humor to their liking. Jack shares the belief that comics have an obligation to produce favorable social content for young readers. He does not believe, however, that it is violence in comics that causes problems within children. Children, he feels, are affected more by their parents' attitude toward violence. Particularly younger children even before they are able to read.

Jack Elrod combines good humor, family life commentary, and wonderful drawing in production of THE RYATTS.

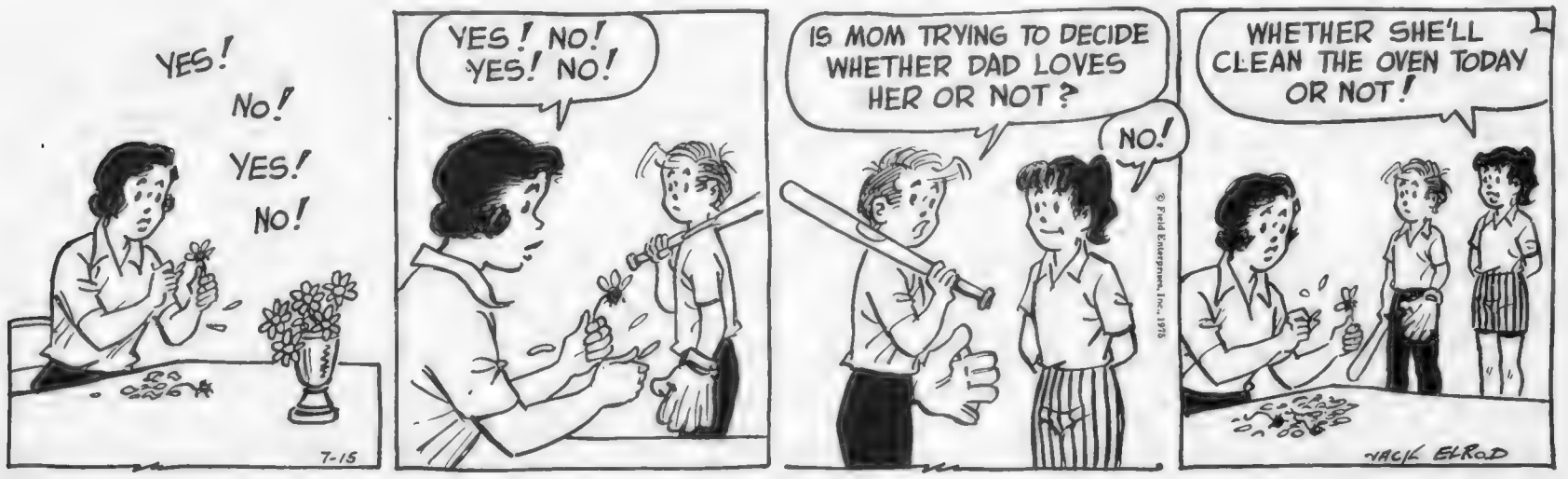
Here are some questions I asked Jack during a recent get-together.

When were you born, Jack, and what part did cartooning play in your early years?

I was born in Gainesville, Georgia in 1924, and was one of five children. In my younger years I can't remember having any special interest in art, except for the interest a child normally has. I do remember copying drawings from the Sunday comics of FLASH GORDON and JUNGLE JIM. Alex Raymond's work was a favorite of mine even back then and in later years I clipped all of his RIP KIRBY strips. During my high school years I did a few cartoons for the school annual. But mainly because I was the only one in the class that was always drawing when I should have been studying.

To what extent did you study art during those years?

My art interest didn't really start until after I was 18. Immediately after graduating from high school I joined the Navy to prevent being drafted in the Army. During my tour of duty I was stationed aboard a communications flag ship on which was a complete printing shop with a staff of photographers and artists. I became friends with many of the men assigned to this unit and my art career began to take shape. One of the staff was a magazine



Jack with his family when he first started THE RYATTS

illustrator and after seeing some of his work and learning a little bit about the business, and with what little talent I had, I decided to go to art school after the war.

How did your family, friends and other associates influence your art development?

My family was very close but none were artistically inclined or influenced me in any way. I guess the biggest determining factor in my interest in art was my navy association and being able to go to school under the G. I. Bill.

What were the events leading to the creation of "THE RYATTS?"

After being discharged from the Navy I enrolled in the Harris Advertising Art School in Nashville, Tennessee. After a year I transferred to The Atlanta School of Art where I attended three years. In 1950 I married Mary Candee of Floral Park, Long Island and the same year I began working for Ed Dodd, creator of the adventure strip, MARK TRAIL.

After 25 years I still am associated with Ed Dodd and help on the MARK TRAIL feature.

THE RYATTS, which I have done since 1965, was originally created by the late Cal Alley, a political cartoonist for THE COMMERCIAL APPEAL in Memphis, Tennessee. I never had the opportunity to meet Cal Alley. My connection with the strip was brought about through the Publishers-Hall Syndicate, which is now Field Newspaper Syndicate.

YEA YEA
YEAH
11-3
DAD, I NEED MONEY FOR SHOES!
I NEED A NEW DRESS!
THE WASHING MACHINE IS BROKEN!
THIS BILL IS PAST DUE!
JACK ELROD
DAD, DID YOU EVER THINK ABOUT RUNNING AWAY WHEN YOU WERE A BOY?
SURE!
Field Enterprises, Inc. 1975
BUT NOT AS MUCH AS I DO NOW!

Jack Elrod's wife, Candee, checking strips with their youngest son, Tony.

Since you work on MARK TRAIL and also create THE RYATTS, what sort of working schedule do you keep?

Ed Dodd's studio is located about three miles from my house. I work 9 to 5 daily on MARK TRAIL in his studio and usually from 7 to 11 daily on THE RYATTS in my own home studio. On the weekends I do THE RYATTS Sunday Page, WINKY RYATT. Of course, this schedule is flexible and I try to work in as many tennis games as I can and an occasional fishing trip with my youngest son, Tony.

Please talk about your drawing style. I see your figure drawing as a wonderful blend of cartoon and illustrational concept.

Having worked on MARK TRAIL so long which is more the illustration type of art I thought it would be hard to change styles, but I had no problems, in fact it was an asset. I often catch myself getting too detailed and realistic in THE RYATTS and have to redo a panel or sometimes an entire strip. I like to keep THE RYATTS loose and sketchy and will sometimes leave lines that would normally be scratched out on other type strips. To me the cartoon figures have more charm and personality than the photographic illustration type.

What is your philosophy regarding THE RYATTS — what do you consider your first objective — story, human interest, entertainment, or message?

My first consideration is to get a good gag, one that the reader can relate to, a situation that has happened to him or a member of his family.

I don't try to get a big laugh out of a gag. THE RYATTS is a more refined, gentle type humor and I believe a smile is better than a belly laugh. I also try to keep it in good taste. People will forgive a bad gag, but never one that is crude or in bad taste.

I also try to keep a good, warm relationship between members of THE RYATTS family, hoping in many cases it will help the reader to recall with delight his own family

WINKY, COME IN AND TAKE YOUR BATH!
WHY DO I HAFTA TAKE A BATH? I'VE BEEN IN TH' POOL ALL DAY!
THE WATER IS DIRTY, WINKY!
UNH-UNH, NOBODY HAS BEEN IN IT BUT JUNIOR AN' ME!
© Field Enterprises, Inc., 1975

IT SAYS HERE THAT WHEN WOMEN REACH 40 THEY DON'T BURN ENERGY LIKE THEY DID WHEN THEY WERE YOUNGER...

AND SHOULD HAVE SOME SORT OF EXERCISE PROGRAM!

DID YOU HEAR ME, MOM?.. WHEN WOMEN REACH 40 THEY...

I HEARD YOU! I **HEARD YOU!**

© Field Enterprises, Inc., 197

9-14

JACK ELROD

Winky RYATT

DID YOU HIT A HOMERUN?

NO, BUT I NEARLY HIT A SINGLE!

I'M HOME, MOM!

DID YOUR TEAM WIN, TAD?

NO, BUT TH' COACH SAID WE WERE GETTING HARDER TO BEAT!

GO TAKE A BATH BEFORE YOU MESS UP THE HOUSE!

TAD RYATT! I WORKED HALF THE MORNING GETTING THIS BATHROOM CLEAN!

GET BACK IN HERE THIS MINUTE!

HANG LOOSE, MOM...I'LL HAVE IT SPOTLESS AGAIN IN NO TIME!

JACK ELROD

THERE YOU ARE! AN' IT TOOK **ME** ONLY **THREE MINUTES!**

T.M. & All rights reserved 1973 Publishers-Hall Syndicate

7-8

WHY DO YOU KEEP STARING AT THAT PILE OF DIRTY CLOTHES, MOM?

IS TH' WASHING MACHINE WORN OUT?

9-25

I SURE AM!

© Field Enterprises, Inc., 1973

JACK ELROD

background.

In the interest of our readers who may be just beginning to draw and who may have aspirations of becoming cartoonists, tell us about your studio activities and the materials that you use; and do you have help with the drawing or writing of the strip?

My home is a two story colonial type with a large carport on one end. I finished off the room above the carport and made it into my studio. My family has also made it their junk room, but I have managed to keep a sizable area for my office and studio.

My weekly schedule usually starts on Sunday evening. I try to write a week of gags and a Sunday page. On Monday I rough out all the strips on yellow copy paper, and Tuesday I use a light box to transfer the drawings to 2 ply Strathmore paper. Roughing them out first takes more time, but I find it better as I can always change the composition around easily on the light box when needed. After this I print the lettering and begin drawing and inking. I always ink the lettering last, for after reading the strip for several days I often find that I can improve it by changing a word or two, or maybe come up with a better gag line.

My equipment consists of a 170 Gillottpen, a No. 2 sable brush, kneaded erasers, and an electric sharpener. For lettering I use a No. 314 Esterbrook pen and sand the point down slightly so it will make a broader line.

My only assistance on the strip is my family. Just before inking they go over them for misspelled words and in many cases improve the gags with suggestions.

I may add that I have 4 children, 3 boys and a girl, and I get many gags from them. I also attend some of their school functions occasionally to keep up with their slang and dress.

In reflection, what do you think is most important for a young person today who has an interest in cartooning?

I think he or she should get the best education he can afford, if possible a college degree, and also keep his interest in cartooning as this would be a tremendous help if he still wants to follow the art field. Then if his talent fails to get him a job he will have an education to help him in another field. I would also get good books on anatomy and perspective. If you can learn to draw the human body and inanimate objects correctly it will help you a great deal, even if you want to do stylized cartooning.

Another thing I would do is to begin a file on gags, drawings of different styles and techniques, etc. — anything that you like or think might be helpful later in your career. Also sketch anything and everything you can and if you will date everything you do you will see your progress as the years go by.

Would you care to comment on cartooning in general? How do you see the past, present and future of the profession?

As you know, comics have had a rough going in the past few years due to television and the high cost of newsprint, which resulted in their reduction in many papers. I believe the comics are very much needed in today's high pressure type of living. Humor is a part of being human. It is not only entertaining, but often has a therapeutic effect. I hope in the future editors will again begin to realize the importance of humor to the communities and family life and give more space to the comic strips.

There are many good strips and panels out now and the business will continue to get more competitive. Also fresh ideas will be given as much consideration by the syndicates as good art.

WOULD YOU TWO LIKE TO GO VISIT MRS. JONES WITH ME?
DO WE HAVE TO?
HER HOUSE IS TOO NEAT!
YEAH, NO ONE LIKES TO GO THERE!
BUT EVERYBODY LIKES TO COME TO OUR HOUSE!
6-16
JACK ELROD

HOWARD BRODIE... famed TV sketch artist

HOWARD BRODIE

***HOWARD BRODIE**, whose great sketches of countless important events we've all seen on CBS TV, covered the Korean War and the French Indo-China War for Collier's, Vietnam for the Associated Press and CBS, the Ruby, Ray, Sirhan, Chicago Conspiracy, Manson, Davis, Calley, Berrigan and Watergate trials for CBS. He has traveled all over the world sketching people and events — and his subjects have ranged from bums in skid row to the President's top men involved in Watergate. His sketch pads are chronicles of the American history of our times. At present he's teaching figure drawing at the San Francisco Academy of Art. He makes his home in Palo Alto, California. In the following interview by Manuel Auad, he discusses his career in considerable detail.*

OUR INTERVIEWER:
In Issue No. 22 Manuel Auad reported a very interesting and informative conversation he had with his boyhood friend in the Philippines, the famed comic book artist, Alfredo Alcala.

The accompanying interview with Howard Brodie came about because Auad studied under Brodie at art school in San Francisco a few years back, and has wanted ever since to do a story on this master TV sketch artist. Manuel Auad, his wife Pattie, and their little son, Chris, live in San Francisco.

Q: Suppose we just start from the beginning.
A: I was born in Oakland, California in 1915. I went to grammar school in Marin County and started high school in Marin County (Tamalpias High School), transferred to Polytechnic High School here in San Francisco; then immediately got a job on the San Francisco Examiner out of high school.

Q: How did that happen?
A: I needed a job. My mother felt that we could afford maybe one year without me working to try to find a job in art. We were not a rich family at all but we had enough to live on for me to try to seek an art job. It was the Depression and there wasn't much of a chance at all of getting any kind of a job, let alone art. But the San Francisco Examiner ran a contest, a promotional contest to guess the names of movie stars. And I had in school, in art classes, sketched movie stars from photo magazines and had even done some theater posters after school, so I really knew stars; and I submitted an entry to this contest. The contest was judged on the cleverness of the entry and I did drawings of each star. I didn't win the contest but the secretary of an executive saw my drawings in the basement and probably thought to herself, "Hmm — I'm going to bring these up to an executive." Which she did and they hired me. And that was just a few months out of high school so it was really a very lucky opportunity.

When I got there, the Examiner had me retouching photos in the photographic department. I learned the art of retouching for newspaper photographs and was very frustrated because I wanted to draw. Occasionally they let me draw for the sporting page. William Randolph Hearst, the owner of the paper, saw my drawings and I think he thought that I had talent but felt I needed more training. So he sent word through his editors to me that he would support me, or rather, send me to art school after work. Well, that was a wonderful opportunity for some people, but I was a boy who was overly ambitious. I wanted immediate success. I was kind of miffed that anyone would think that I, a boy of 18, would need more training. Now that I look back, I should have taken that wonderful opportunity but I didn't. I was annoyed; so I looked for a job at the Chronicle. Well, they hired me and after a short period of retouching I became a sketch artist, and drew constantly for them.

Q: You didn't take the offer then?
A: From Hearst? No. As I said, I felt that I wanted immediate success. The idea that I should be told to go to art school — I had mixed emotions about that to say the least. However, I became very popular at the Chronicle. I don't mean it as an ego thing, but I met the great sports figures of the time: Joe Louis, Max Baer and Joe DiMaggio. I drew them but I traced them many times from photographs. They were mechanically done. I could draw freehand but at that time it was the thing to trace them. However, I'm trying to point out to you that I was very pretentious when I was on the Chronicle — eager for immediate success. I did very little sketching from life.

Well, along with this I had planned to illustrate in magazines — this was the big thing at that time. I admired most of the great illustrators: Dean Cornwell, J.C. Leyendecker and Matt Clark. All of a sudden Life Magazine saw my work on the Chronicle. They liked it, offered me a job and told me to come to Life. They had me doing a variety of things there but it was discouraging to me because they had me sketching the death of Cardinal Hayes, sketching while traveling with the Yankees, sketching in a presidential press conference and had me going to Carnegie Hall to sketch the conductor's hands. I had been used to doing everything from photos and all of a sudden I was surrounded with dynamic living situations. I realized that this was what I wanted to do but I had not prepared myself to do it; so I resigned. They didn't understand why I wanted to quit. I was just just 21.

Q: Actually you could say that Life really changed your life.
A: Yes, I determined then that I would come back to San Francisco and I would really learn how to draw. I'm not putting down anybody else who wants to draw by photographs but for me it was wrong, because I wanted to get involved with the living situation.

Q: So you came back to San Francisco?
A: Yes, the Chronicle gave me an opportunity to come back and on my own I began to study very deeply. I went to art school. I didn't take Mr. Hearst's offer, but somewhere he must have planted a seed in me because when I was back on the Chronicle I spent my mornings going to the San Francisco Art Institute.

Q: Which artist influenced you the most?
A: First, I said I did theatre posters in school. I'm 59 now and I've yet to see even in museums the quality of theater posters done in San Francisco at that time. I have seen other cities' work because I have traveled, Chicago and so forth, but nobody touched these great oil painters out here. There was a Mexican by the name of Jose Revas. He must have done great portraiture in Mexico and I think he painted chapels or murals for churches. Magnificent, almost like a Renaissance painter. And an Irving St Clair. They were like Sargent, the great portrait artist. They did masterful portraits in front of the theaters here. These were just beautiful portraits of stars that they painted each week. These were the greatest influence of my life, these marvelous theater posters. So those would be the two men who originally inspired me.

Q: You mentioned Matt Clark.
A: He was similar. But I was going to say that then when I got into newspaper work and moved out of theater posters, and became interested in illustration, Matt Clark used to inspire me. He was a marvelous dry brush draftsman illustrator. I would say that Clark was my great influence.

Q: And then World War II broke out.
A: That's right. I enlisted in the Army in 1942. I was assigned to Yank — the Army Weekly and covered the end of the Guadalcanal campaign, the Central Europe and Rhineland campaigns as a sergeant. I carried my pencils and sketch pads, but no weapons. I frequently lived with companies of infantrymen, observed their activities, sometimes joined them on attack, and I sketched from life and memory. I also occasionally wrote accounts of combat to ac-

Photo courtesy CBS TV.

G. Gordon Liddy at the Watergate trial.

Photo courtesy CBS TV.

Judge John J. Sirica

company the sketches.

Q: Is there one of your drawings that stands out in particular?

A: Yes, there is and coincidentally it's the only original I own from World War II. All my originals were scattered or lost or given away. It's one of the execution of three enemy soldiers who posed as G.I.'s during the Battle of the Bulge. I got down on the sideline to watch it closely and I was just appalled. I almost made a vow that man couldn't continue to do this to mankind, regardless of what they've done, you know, because I don't believe in murder. I don't believe in the State murdering either and this was what it was. Right after that execution I went back in a jeep to the correspondents' billet where I was staying and I looked out a window because I heard planes, and the correspondent next to me said, "Get down." And the window blew in and the ceiling blew down and we crawled out and there were dead civilians and a dead correspondent lying in the driveway. But somehow these deaths were entirely different. They didn't bother me like the execution. To see three helpless human beings tied and legally murdered before my eyes, was entirely different from the random death of war. It was the most searing memory from the four wars that I've been in.

Q: What happened after the war?

A: Well, then I came back after the war and I had promised the sports editor I would return to the Chronicle. But somehow sports was frustrating for me. I have a great respect for sports but it was not my trip. I'm much more interested in the drama of humanity than in the world of sports per se. I'm much more attuned to that drama of war than I am to a sporting event. I'm drawn to the human being. The human being is my interest. The drama of the locker room interested me somewhat, but the idea of drawing athletes running or playing a game was not as important. So when I was on the Chronicle doing sports I kept edging toward the editors to give me an opportunity to do city-side assignments. Occasionally they did. I did Tokyo Rose's trial here way back then. I did the Harry Bridges trial. I remember one time I sketched an old heroin addict. A detective brought me up to one of his informers. She was a woman who had to hustle to make her habit and she also had cancer, the poor woman. At any rate, it sounds awful to get to do a gloomy thing like that, but that interested me, you know. That human being and that drama.

There were a variety of things along that line. I went in police cars all night long. I went with garbage men early in the morning. I wanted to see San Francisco at daybreak. I enjoyed it. We went all around. It was just a lot of fun, the noise and everything. I also felt that I wanted to go down to skid row. I felt that would be a great experience and I dressed in old clothes. I was very convincing because I let my beard grow and one of the printers at the Chronicle gave me old greasy clothes. I went down there and I remember there were some fellows with a bottle on the sidewalk and I sat with them and they handed me the bottle. I'm drinking with these fellows when this guy comes by thinking I needed a meal. He thought I was destitute so he offered to get me a meal and I refused. He wanted to save me.

Meanwhile I was still doing sports but I was becoming more and more frustrated. The war meant a great deal to me creatively. Strange statement, but horrible as it was, it was what I wanted to do so I felt that I wanted to get back and move in the magazine direction rather than the newspaper, and I resigned from the Chronicle. I still wanted to get back into things that I felt were more meaningful at this time. I went East and got a job with Collier's going over to Korea and French Indochina. I wrote and drew for six months. Then I came back and I traveled around America for them doing a variety of assignments.

Q: Again, is there a special drawing that you remember from Korea?

A: Yes, I was on a skirmish line in Korea and the head of this man just seemed to symbolize war to me. He had a red beard, and in the snow, and somehow he represented fatigue and the drama of war. When we got to a "safe" place, and I say "safe" in quotes because there was still firing on the nearby hills, I was nervous that this man could possibly be shot posing for an artist. Let alone I could possibly be shot, too. And I was so cold that I had to warm my hands every so often on a little burner.

Q: What developed next for you?

A: Well, I wanted to do my own feature. I had a vision of being a roving artist with a sketch pad. I still think it's a good idea. I don't know if I want to do it now, but I still feel there's a place for it. I wanted to take out my sketch pad and travel around America. If I happen to see a sheepherder I want to sketch him. We'll have a chat and I'll write a couple of paragraphs below the sketch. The next day the subject might be a stripteaser. Sort of an Ernie Pyle sketch pad, and a column by an artist. I've had this idea for twenty-five years. Well, anyway, I decided that was the time to try it and I knew

the executives of syndicates — one of my war buddies was the general manager of AP and another was a vice-president at UP. So I went to these men and I said that I wanted to do an Ernie Pyle except with a sketch pad. They said, "Don't you know that Ernie Pyle only had eight newspapers before the war, that we couldn't sell him until after the war; and don't you know it costs us twenty-five thousand to launch a feature? And we may get two or three dollars from certain newspapers and it may take us I don't know how long to get back our investment and this is not something that is going to sell."

I was surprised because I thought surely that I had something. So I went back to my hotel and one of these men, the syndicate head of AP, who had been with the general manager when we were discussing this, phoned me the very next day. He asked, "Are you religious?" And I thought, what is he asking me this question for. I said, "I'm not a member of any church, but I have exposed myself to many religions." "Well", he said, "we know there's a market for a religious feature and we've had some people trying it including a member of the ministry but we'd like to turn it over to you. We'd like you to write it and draw it. Let's see what you come up with." Well, now here was a big mistake in my life. I thought, well, this will give me the entree into the syndicate so that after I do this for a period of time I can move into my own thing. So we did this. It was called "The Power of Faith" and it immediately started out with two hundred newspapers. You know, they were right — there was a market. And I was astonished because this is a huge list to begin with. It was phenomenal. But they were the unhappiest days of my life.

Q: What do you mean?

A: Professionally they were very unhappy. It had nothing to do with religion. But this was not my natural field, you see. I'm a man who has drawn from living situations all my life. This was creating the past and recreating ideas. They sent me to the Holy Land and it was a marvelous experience. I got a little donkey and I traveled the same paths that Christ did to get the feel of these religious things. But again I was merely illustrating something from the past when all around me were wonderful old monks and persons that were my love, my real calling. My real "religion" was to do these people, not to illustrate the religious episodes. I could not leave that country without drawing monks. I stayed overnight in a monastery in Jericho with the Greek Orthodox, and I sketched. It was a truly marvelous experience. This part of it was. But doing this feature over a period of years, though it was successful, constituted again something that was foreign to me. So finally, even though I had a wife and kids, I realized I had to resign. I could not go on doing this. I was disloyal to myself. And I hate to say that because of religious sense, you know, but any religious person would understand that because it was not my calling.

Q: When you see somebody you want to draw, how do you go about asking the person?

A: When I'm in a foreign country I usually have an interpreter type me a card reading "I'm an artist and I wish to draw you." I've never drawn anybody that didn't want to be drawn. Everytime I see somebody that I like to draw somehow there seems to be a rapport. I can recall being in Africa a few years ago. That was a marvelous experience because the Africans are very emotionally honest. I remember one group that gathered around me. If they liked the drawing, I would hold it up and they just cheered like at a football game. That was a wonderful experience. But in the Orient, where they would crowd around me so much so that I could hardly move my arms, they were very silent. But one of the most memorable experiences I had drawing people was when I was in Vietnam in '66. I remember drawing this bunch of kids in the street, a tough looking bunch. After being with them for a few hours, we really got very friendly. When I had to leave and got into one of those pedicabs, one of these kids ran down the street chasing me, and as he got to the side of the car he grabbed my hand and kissed it. It was his way of saying 'thank you' I suppose.

Q: Does it bother you to have people watch you draw?

A: It bothers the dickens out of me to have people watch me. It really does. I don't mind crowds. But if I'm in a courtroom and somebody wants to come over and look over my shoulder, I'm very sensitive about this because I become aware of them rather than what I'm doing. It's almost like an invasion of privacy. It's as though I were writing a letter and somebody was looking over my shoulder.

Q: But you don't mind it on the street when you're . . .

A: I don't mind it if there are crowds of people there, obviously that can't be escaped from but if somebody comes up and decides to "come and see the artist work", like I'm an entertainer, that does bother me.

Q: How did you start working for CBS?

A: Well, I can thank my wife for that. Oh, it goes back a little way. I had in the war years known men who subsequently became involved in television and, in fact, one of the Stars and Stripes writers was a vice president of CBS news. I saw him and said, "I'd like to do some work for television." As a matter of fact I wanted to do my war drawings. I wanted to have a program of just that, but he smiled even though he's a friend of mine and likes my work and said, "There's no place in television for art. This is a camera medium." And he was right. It was a camera medium.

So I came back and about two or three weeks later my wife looked in the paper and saw that the Ruby trial was going to take place, and she read that no cameras were allowed. She said, "Why don't you do that?" So I phoned this V.P. and said, "How are you going to cover the trial?" and he said, "I don't know. Do you want to do it?" and I said, "I do." So he sent me down and gradually then there were trials almost every year. So I began to do more and more trials for CBS. Now there seems to be a lull, although I just got through doing the Connally trial. But, you know, it's gradually developed into a fair field for a very limited number of people. I'd say that there could only be a half a dozen in America who could make any kind of a living out of this at all because the premise is bad. It's a very bad premise to be a substitute to a camera. I think that an artist has something to offer in his own right. I think that television will eventually find that there are places for artists to be used where they needn't be a substitute for a camera. I was the first sketch artist for Life and artists were sent out as artists — not to illustrate somebody's story. The artist was considered an individual human being, you see. Not so in television. Television has really not realized that the artist has something to offer too. Neither have American magazines. They have mostly illustrators now. They're performing a service for writers.

Q: If cameras were allowed inside a courtroom the artists would go.

A: Oh! Definitely!!

Q: How do you feel about cameras being blocked out of courtrooms?

A: Well, I don't think that the camera should be in there, and I don't think that the artist should be in there either. Even though it would seem to nullify my work. Now this may be only me, but the camera shouldn't be there at all because some people just can't be photographed. I mean that they know they are

Photo courtesy San Francisco Sunday Examiner & Chronicle

The last execution at San Quentin.

on camera, even if it's hidden and they're going to freeze up. I know one lady — I've known her for 50 years, and anytime she knows she's in front of a camera she freezes. So cameras are out. Now artists. At times I have noticed jurors paying attention to me and trying to fix their hair. I've had a judge at a federal trial call me into chambers half way through the trial. He had a bailiff bring me in and the judge said "There's one artist out there with a bald head." He wouldn't even use my name, and he continued, "That bald head keeps going up and down and I'm looking at that bald head shining from the lights." He was very serious. He said, "Would you tell that artist to do something about it." I never said anything to anybody because I thought I could cause a mistrial, you know, with a bald head. So I thought about buying a wig, but instead I moved back in the courtroom. So my idea is to be in the courtroom as a spectator and to draw later from memory. Maybe make your notes, or whatever it is, but be very careful about drawing.

Q: Do you do any homework before you go on a trial?
A: Oh, yes, yes. Very much so. Anytime that I can possibly brief myself on a trial I like to do it. If I can, I will get a photograph of the person, hopefully that's from the front, the side and the back and just brief myself on his eyebrows or his mustache or whether his nose goes up or down, or is convex or concave. Then I'll just toss all these things away. I don't use photographs at all. If I can, I'd rather look at the person. If I have a chance to get into the courtroom before the trial, I'll draw the courtroom just to familiarize myself.

Q: How do you know when to pick the right gesture or what made you say to yourself, "That's it. I have to capture that."
A: I don't think you have to train for that. I think you would know if you were at a trial or in a war if it was a dramatic moment. You just sense it. I never hear anything at a trial. I block out sound and I'm just concentrating videowise. Subconsciously I'm listening I guess because if there's anything terribly dramatic it will come across to me but I don't listen in a trial and I'm just involved with my work.

Q: Is it possible to be subconsciously influenced with the proceedings and have it show in your drawings?
A: Well, I would say no, because in my life I have learned that although I don't justify what individuals do, I just cannot judge a human being. I don't mean that certain people shouldn't be removed from society and isolated, but I can't judge the person because I listen to their backgrounds. After all these trials I think there but for the grace of God go I. If I ever was influenced in any way, my drawings wouldn't come out right. Saroyan once said, "Anything false contains its own mockery."

Q: Of all the trials you've covered so far, does any one stand out to you?
A: There are three offhand that I would say: The Manson trial, the Chicago Conspiracy and the Watergate. I can't paint the portrait of why each one was that way, but they each had their own character.

Q: I believe Manson did a sketch of you.
A: Yes, he did. As a matter of fact, this only indicates again what a character I must be, because I had pencils in my mouth and I'm really involved in what I'm doing and flailing around. Liddy and Medina sketched me too. The Manson sketch was very creative. It was very creative compared to some of the others. This isn't building him up or taking him down, but I don't think he'd been a man who'd drawn at all, and it's quite a wild thing, or a loose or free thing, to take a bunch of pens and just scribble. I wasn't posing or anything.

Q: What materials do you use?
A: I just use an ordinary sketch pad. I have been using the Alexis Scratchmore Sketch Pads and Prisma Color pencils. That's it. I don't use erasers. I draw horizontally for Television. Always on the horizontal side of the pad. You can't have shadow lines. Even it it is a vertical drawing I will still do it on the

horizontal. I've gotten so in the habit I think I would do it for anything now.

Q: How long does it take you to do one of those loose sketches?

A: Well, for instance I did a sketch of an open heart surgery at Stanford. It was for public television. I took in 20 hours of operations, that's four five-hour operations. And even though it looks like it's a wild, loose sketch, again I prepared myself very carefully. There'd be two ways of drawing that. One, you'd go in there and just do it while it's happening. Like the trial things are done immediately there. In war I would do the thing right there and other times it would be done later. For the open heart surgery I wanted to make a sketch that was more than one moment. I must have made thirty or forty sketches while this was happening and my drawing was a distillation of those sketches afterwards. It was something done after the fact. So even though it's a very, very loose sketch, it's a very accurate drawing. That was interesting because of the 20 hours of preparing to do that sketch. It probably took me just a couple of hours for the final drawing. They have it now at Stanford, in the Medical School.

Q: You did the last execution at San Quentin?

A: Yes, I felt that the public should see this. I didn't do this for any network or anybody, I did it on my own. I went right up to the California State Department of Corrections and said, "I want to do this." I first cleared it with the victim's mother. So I did and it was again one of the most dramatic things I'd seen in my life. It took the man 17 minutes to die, during 11 of which he looked at me. It bothered me when he looked out the window at me that way, sitting up, you know. He said these four words for all of us in there, "I am Jesus Christ."

Q: And now that you are teaching, what would you say is the difference between teaching and learning?

A: Well, I would say that they're synonymous, because I learn when I teach. I don't even like the word 'instructor.' I am really sharing with the so-called students and young fellow artists, that which I think I have learned for myself. Hopefully it may be of benefit to them. My principal concern is to reinforce that individual human being on his path — his own path of love. Of all these drawings that I have done, the only good ones have been the ones that I've really loved to do. And so if somebody can really be in love and do the thing he loves to do I think he's really there. So if I find some person who's a natural cartoonist, and yet he's struggling to be a very realistic artist because somebody told him he should do that, I tell him I don't feel he should. I feel if he sees a comic approach to that figure, by all means do it. Do the thing that he loves. ●

The Manson sketch, and Brodie's quote about it, are reproduced through the courtesy of the San Francisco Sunday Examiner & Chronicle.

Brodie: "During his trial, Charles Manson used to stare at people, and he had a penetrating gaze. He picked on me almost at once — it was the first or second day — which is funny, because it's my business to stare at people. So we ended up staring at each other. Finally we both laughed. I was never very close to him physically — about 15 or 20 feet away — but one day someone passed out to me a drawing Manson had done of me."

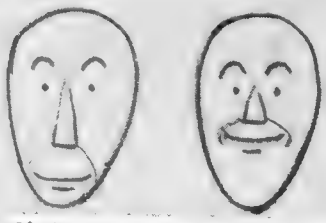
E. Howard Hunt

Photo courtesy CBS TV.

MORE ON INDIVIDUALITY:

SUPPOSE YOU LIKE SOME OF THE FEATURES ON THE ABOVE FIGURE, BUT NOT ALL. SO YOU TRY SOME VARIATIONS UNTIL THEY SEEM TO FIT THE CHARACTER YOU HAVE IN MIND.

ANOTHER EXAMPLE ON CHANGING:



SAME FACES EXCEPT THAT NOSE AND UPPER LIP HAVE BEEN SHORTENED IN 2ND FIGURE, MAKING HIM AN ENTIRELY DIFFERENT PERSON.

... SUCH AS THESE.

SAME AS FIGURE #1 EXCEPT FOR MOVING EYES CLOSE TOGETHER AND CHANGING EXPRESSION

THE POSSIBILITIES ARE SIMPLE & ENDLESS.

FOUR MUSTS IF A CHARACTER IS TO BE A-1.

1. TAILOR THE FIGURE TO FIT THE CHARACTER IN THE STORY.
2. CHOOSE FEATURES THAT WILL MAKE HIM, OR HER, INSTANTLY RECOGNIZABLE.
3. NEVER VARY THESE BASIC FEATURES.
4. AVOID FIGURES THAT ARE REPULSIVE IN ANY WAY.

   THAT IS, (A) DON'T SUGGEST AN ABNORMALITY, (B) DON'T SELECT FEATURES OR EXPRESSIONS THAT ARE BRUTAL, HATEFUL, OR THAT MIGHT BE DETRIMENTAL TO HIS RACE OR NATIONALITY, SUCH AS THE ONE TO THE RIGHT →

Roy Crane SCRAPBOOK

an entirely new Crane scrapbook in which he gives us his thoughts on a great many important aspects of cartooning. Roy has lettered in his own comments pertaining to the many photos and drawings he has clipped from a number of sources to illustrate various important points. We appreciate Roy's generosity in letting our readers share all of this valuable information.

VARIATIONS UNLIMITED:

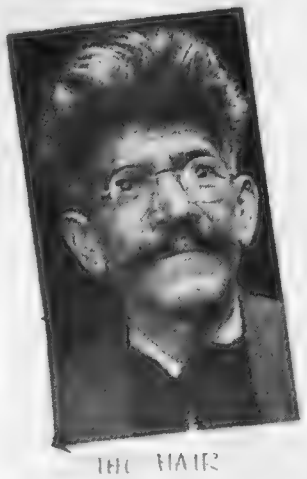
Fig. 4—The Politic Eye. Don't ask this person to carry bad news!

J. G. Zimmerman
KENTUCKY'S UNDERWOOD

LYIN

THE MOUTH

THE NOSE



THE HAIR

THE GENERAL APPEARANCE

PARTIAL LIST OF VARIATIONS IN THE FACE:

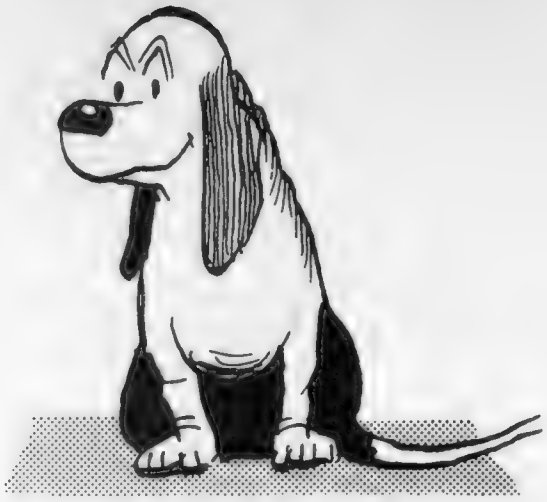
THINGS TO CHANGE	1	2	3	4	5	6	7	8
HEAD (FRONT)	ROUND	OVAL	OBLONG	DIAMOND	EGG	PYRAMID		
HEAD (SIDE)	ROUND	OVAL	TRIANGLE	DIAMOND	EGG			
HEAD ON SHOULDERS	ERECT	SUNKEN	FORWARD					
EYES	WIDE APART	NORMAL	NARROW	SMALL	MEDIUM	LARGE	PROMINENT LIDS	WITHOUT
	LIGHT	DARK	ROUND	ALMOND	SQUINT	BAGGY	WITH GLASSES	SLANTED
EYEBROWS	HEAVY	LIGHT	STRAIGHT	ARCHED	UP AT ENDS	UP AT NOSE	HIGH	LOW
NOSE	SHORT	MEDIUM	LONG	BULBOUS	WIDE	NARROW	STRAIGHT	CROOKED, ETC. ETC.
MOUTH	SMALL	"	WIDE	NEAR NOSE	MEDIUM	NEAR CHIN	CURVED	STRAIGHT, ETC.
LIPS	THICK	"	THIN	STRAIGHT	BOWED	PROTRUDE	LOWER OUT	LOWER IN ETC.
CHIN	LONG	"	SHORT	CLEFT	STRAIGHT	ROUNDED	PROTRUDING	RECEEDING ETC.
HAIR	WHITE	"	BLACK	THICK	THIN / BALD	CURLEY	~~CLIPPERS ON SIDE~~ GROOMED	~~CREW CUT~~, UNGROOMED, ETC.
HAIRLINE	HIGH	"	LOW	PEAKED	GOING	GOING	GONE	
PHYSIQUE	TALL	"	SHORT	HEAVY	FAT	THIN	ERECT	STOOPED ETC.

TOTAL COMBINATIONS: 46,384... AND THE POSSIBILITIES ARE BY NO MEANS EXHAUSTED.

PERHAPS 5 OR 6 GOOD COMBINATIONS ARE ENOUGH. NOT DIFFICULT, CONSIDERING THE AMAZING SELECTION

FRED BASSET

the hound that's almost human!



ALEX GRAHAM

Interview by Keith Mackenzie

The following is an interview with ALEX GRAHAM, who creates the FRED BASSET comic strip for the London (England) Daily Mail. It is distributed widely by the FIELD NEWSPAPER SYNDICATE. The interview was conducted by our friend, KEITH MACKENZIE, the Art Editor of the Daily Mail, who writes us, "I'm sitting here at Ticehurst, Sussex, England with Alex Graham whom I have on a leash, and somewhere around there's a Basset hound, and so we'll just begin and hope that something comes out of interest to you and your readers."

As our readers will recall, Keith Mackenzie wrote the reminiscences of John Millar Watt and his POP strip in Issue No. 28. In that connection, we are sorry to report that Millar Watt died during this past December.

K.M.: First, Alex, about the birth of FRED — as I remember it, Lord Rothermere asked my predecessor, Julian Phipps, to produce a family strip and he got in touch with you and suggested the 'thinking dog'?

A.G.: No, it wasn't quite as direct as that — it was going to be a family strip, first of all, and I produced some roughs on a six months contract and he's been there ever since.

K.M.: But it was you who decided to make it a Basset?

A.G.: Yes, I suppose Bassets were possibly becoming popular then, and they've rather expressive faces — they didn't look like other dogs, they were a unique type of dog. There are lots of terriers but only one Basset type of dog.

K.M.: How d'you see the character of FRED? I mean he's a little bit cowardly, a little bit cunning...

A.G.: I think he's a little bit of everything. I mean, if you've got to carry on a daily strip year after year, he's got to be a bit of everything — sometimes he's cowardly, sometimes he's brave, sometimes he's slow and sometimes he's quick. I think that if you look through it over the years, he's everything.

K.M.: But the basis of the humour is that he's a dog but he's behaving like a person?

A.G.: The basis of the humor is that he's a dog who *thinks* like a person. I think the unusual thing is that he's the character in the strip who is commenting on the behavior of the other characters in the strip.

K.M.: The rest of the 'cast' came on slowly, Jock, Yorky..

A.G.: Just happened — I mean there was no deliberate intention — they just came and then they became sort of built-in.

K.M.: You hadn't drawn a lot of dogs before the strip began?

A.G.: I had done a few dog drawings for Punch but I wasn't very good at drawing them.

K.M.: But for the purpose of this strip, the Daily Mail bought you a Basset?

A.G.: Yes — because in the first week or two, so many people said it didn't look like a Basset that they thought they'd better buy me a Basset!

K.M.: Now just give us an outline of your working day — you have it structured so that you can work certain times?

A.G.: Oh, yes. I work in the mornings and the evenings purely. I don't work in the afternoons. In the mornings I do the actual physical thing of drawing — I mean, I could have the radio on if I wanted it. Then in the evenings for about an hour and a half, two

hours, I do pretty intensive inventing. I would never think of trying to invent anything before 5:30 in the evening.

K.M.: Jud Hurd was talking about some of his cartoon friends who have methods of work consisting of discussing ideas with colleagues or friends — snowballing, or kicking ideas around. You've never really done that, have you?

A.G.: Never done that at all — I don't even discuss it with my wife — in fact, if I finish work in the evening, I can't remember within ten minutes what I was working at last! I can't possibly discuss it with anybody if I've forgotten it already!

K.M.: Now getting away from FRED for a moment of course, you were doing lots of work for many years before FRED came along and you still do lots of other things — the only regular one I can think of is "BRIGGS the Butler" and we should explain that this is a monthly strip in the glossy magazine 'TATLER'. Any other regular ones?

A.G.: When I started with the Daily Mail, I was doing three strips actually — one I started during the War in Scotland, one for 'Titbits' and the weekly one for 'Tatler', but then I pared this down and now I only do one strip in fact. But the one I did in Scotland which started in 1945 still continues but I don't do it. In fact they bought the rights and repeated it — I did that for 25 years. I think probably it's the longest running strip in the country. It's called 'Wee Hughie'.

K.M.: D'you ever have 'off days' when you can't produce a single idea or very few?

A.G.: Well, occasionally, but I generally know if it's an 'off day' and I wouldn't even start. It may well be that I'm tired. I may have been playing golf all day and it comes to half past five and I think — "No, not tonight." Then I have days when I have a great sort of rush.

K.M.: And being a canny Scotsman, you like to have a good many strips in hand?

A.G.: Being a canny Scotsman, I'm a year ahead!

K.M.: You were born in Scotland, somewhere near Glasgow?

A.G.: Well no, I was born in Glasgow but I lived all my life in Dumfries in the South of Scotland.

K.M.: And your father was an engineer. Any other artists in the family?

A.G.: None whatsoever.

K.M.: And you decided to go to Art School did you, after being at school?

A.G.: I decided when I was about 12 to be a cartoonist in fact. Then I went to art school when I was 17 — a long time ago. I found that they didn't teach cartooning but rather posters and that sort of thing. I didn't like that so I switched to drawing and painting and did rather well.

K.M.: I understand you did very well. In fact, you won prizes for the best oils, the best portraits and landscapes.

K.M.: Is there an advantage for a cartoonist in having academic training?

A.G.: I don't think there's any advantage. The only advantage in my academic training was the ability to draw quickly — And also I think it helps you to compose — to fill a frame properly — fill a picture properly.

K.M.: Was there ever a conflict as to whether you'd be a painter and do cartoons in your spare time?

A.G.: Oh yes. I started doing cartoons during the War, when I happened to be lucky enough to occasionally be in a place where I could. I sold my first drawing when I was at school but having done fairly well as a painter I didn't know quite what I was going to do. Then I took the step and came to London. I wasn't very good at cartooning then. It just happened that there weren't very many about just immediately post-war.

K.M.: You just sent cartoons to a paper?

A.G.: I got an agent actually, and he knew of so many little markets that I'd never heard of that he practically sold everything, bad as it was, that I produced. During the War I was in the Argylls (Argylls & Sutherland Highlanders) and immediately post-war I came to London just on 'spec'. I was just newly married, we were expecting our son, and we shared a flat in London with a Scots girl at 12/6 a week.

K.M.: So another good thing to come out of the Glasgow Academy of Art was Winifred!

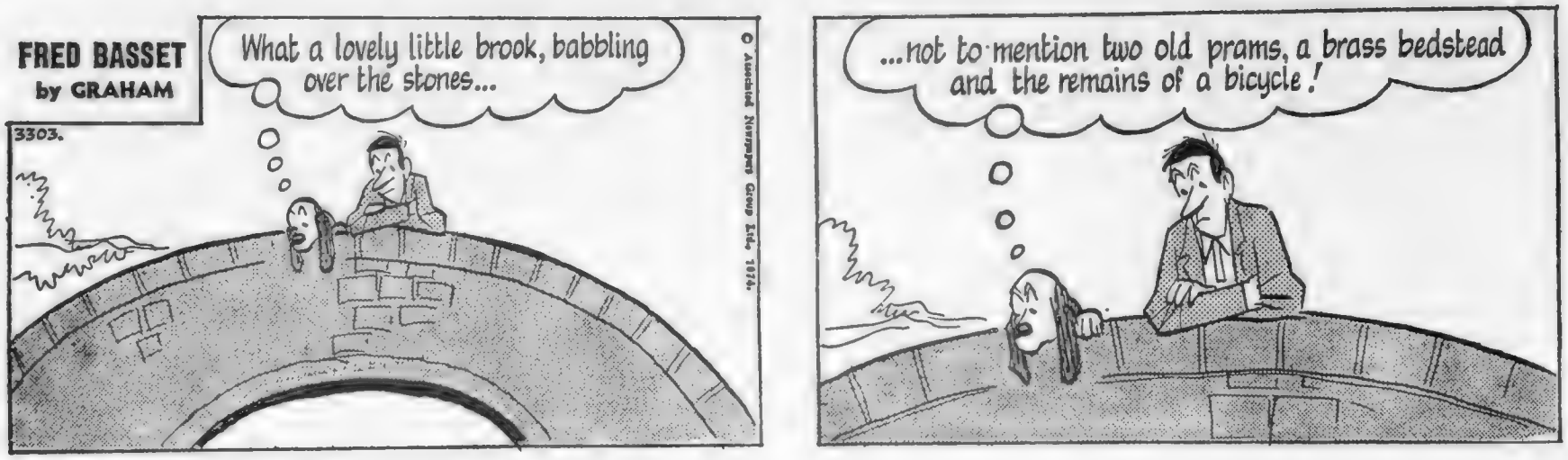
A.G.: Indeed, yes. We were students together.

K.M.: She was also an extremely good artist and also taught didn't she afterwards for a certain time?

A.G.: She taught after the war but she never touched a paintbrush after she left art school and she hasn't touched one since.

FRED BASSET
by GRAHAM
3271
Here we go, then... On the launching pad!
Now smoothly accelerating under full power...
...to LIFT OFF!
Nice to see you home!
© Associated Newspapers Group Ltd. 1974

FRED BASSET
by GRAHAM
There's that new ultrasonic whistle of his that dogs can hear, but humans can't! ...And it works, too!
3280.
Even at that range, I heard it clear as a bell
© Associated Newspapers Group Ltd. 1974.
I intend to ignore it, of course, but it's a very clever gadget...


FRED BASSET
by GRAHAM
What a lovely little brook, babbling over the stones...
3303.
© Associated Newspapers Group Ltd. 1974.
...not to mention two old prams, a brass bedstead and the remains of a bicycle!

K.M.: You were the first of the English cartoonists probably to run a regular strip in the New Yorker, weren't you?

A.G.: It wasn't quite a strip. A feature called 'The Eavesdropper'. It ran for about fourteen weeks I think.

K.M.: But it was quite a breakthrough at the time?

A.G.: I thought it was, yes. It was about a little man who would hear an odd remark and then put his own pictorial interpretation on this remark which was in a balloon above his head. It was published in book form in America eventually — it was a great publishing failure I think! I also sold another drawing to the New Yorker many years ago which I think is the originator of the phrase "take me to your leader!" There are a couple of little men from Mars coming down and talking to a horse and saying "Kindly take me to your President!" It was a very popular drawing. Jim Geraghty once told me it was the most successful drawing he'd ever published, but he probably says this to all his artists!

K.M.: Are there any cartoonists that you admire at the moment of the younger generation, either American or British?

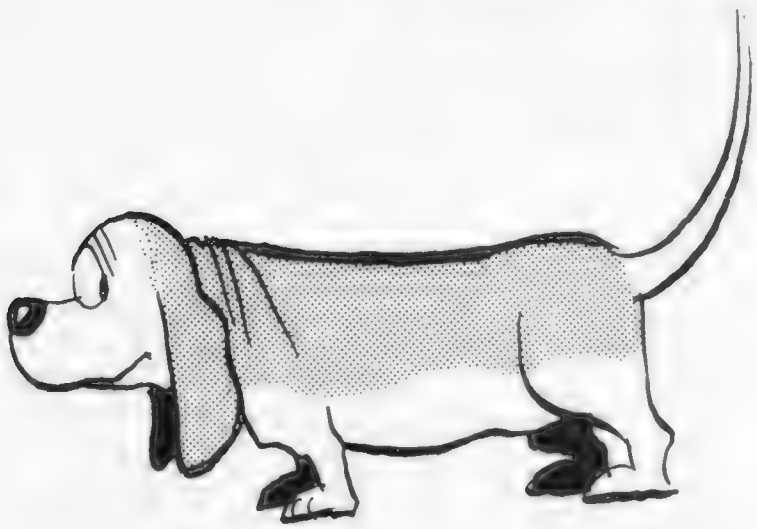
A.G.: Well, I wouldn't like to pick out names. I think that all cartoonists are brilliant. I think that anybody who manages to make a living as a cartoonist is doing very well. I don't see many American cartoonists — only the ones that are syndicated in this country. I think that everybody who draws for 'PUNCH' is very good — even the unknowns who appear occasionally — they're all good cartoonists and apart from that I don't really see so many cartoonists quite honestly — I don't know if it's a good thing to see too many cartoons because you might find yourself coinciding with other peoples ideas — or it sticks in your mind. I don't want to see too many cartoons.

K.M.: It's rather curious that the two most popular cartoons in the Daily Mail are yours, entirely about a dog, and Peanuts, partly about a dog, yet they're completely different — they don't coincide.

A.G.: Well, yes, but of course when I started drawing for the Daily Mail, 'Peanuts' was not in the paper. In fact, I had never seen 'Peanuts' in my life until it came into the

Photos courtesy of Keith Mackenzie and The Daily Mail.

Alex Graham, his wife, Winifred, and Freda



Daily Mail and then I got a shock to find there was a 'thinking' dog because I didn't really know about this. However, I don't think they really coincide — Schulz's dog plays tennis and that sort of thing. My dog is always on its four feet behaving like a dog and thinking like a human.

K.M.: I don't know whether people not in cartooning realise that the little round bubbles linking the dog with the balloon indicate that it is a thinking dog. I mean Fred is not talking — he's thinking.

A.G.: I hope everybody realises that. I never actually put anything in a balloon that could be a remark — it's always a thought.

K.M.: You know that the Italians call comics 'Fumetti' which is the Italian word for clouds, and from clouds you get the balloon effect. I suppose we must both pay a little tribute to the excellent lettering of Leslie Hulme, which gives a tremendous class to the strip.

A.G.: Absolutely marvellous! I never fail to admire his craftsmanship.

K.M.: And if there's ever any doubt as to how a thing should be emphasized or placed, he always seems to know the right way to put it.

A.G.: Absolutely marvellous. I mean I'm afraid I give him a lot of problems sometimes and he surmounts them beautifully. I have nothing but admiration for him — I mean, every bit of lettering in the strip, whether it's a notice on a house saying 'Beware of the Dog', I wouldn't consider putting it in when Hulme's around!

K.M.: I know that you now do a weekly colour page for the syndicate. Do you actually paint the whole thing or indicate where colour is to go?

A.G.: No, I don't do the colouring and we don't do the lettering because obviously there would be various words that would be different in America. So I simply do the drawings and they do the colour work on it. Mine's just a basic line drawing, with as usual, my lettering pencilled in. After some necessary word changes for American audiences, the lettering on the Sunday page is inked in by Bob Fernandez of the Field Newspaper Syndicate.

K.M.: Talking about letters, tell me about your fan letter from P.G. Wodehouse.

A.G.: I was brought up on P.G. Wodehouse, I thought he was the greatest humorist of all time. One day I had a letter from him saying that they had cut the 'Fred Basset' strip out of his paper (the Long Island Press) and he and

A Graham portrait of Lieutenant John Hamilton of the Royal Scots Regiment. (Pen and sepia ink)

many other readers had written in to say "where is Fred Basset?" and they restored it. And from then on we had a great correspondence — he was a great 'dog' man, a great 'dog & cat' man. In fact we corresponded regularly over the years. I had a letter from him just before he died, in fact it was one of the nicest fan letters which I have ever had from a man who had always been my hero as a humorist.

K.M.: Do you get a lot of fan mail?
A.G.: I get a very varied selection of letters and what pleases me is that they're from all types of people and all ages of people so 'Fred Basset' obviously has some universal appeal.

K.M.: Have you heard anything about the short 'Fred Basset' pilot film which Bill Melendez made?
A.G.: Yes, I believe it's being shown in London.

K.M.: Who was the editor of Punch when you first started there?
A.G.: I suppose E.V. Knox was the Editor and "Fougasse" was the Art Editor when I started — I wasn't drawing so much for Punch in those days, but as time went on I did more and more. Nowadays, I do a lot for them. I enjoy it very much because it takes me out of the usual routine of doing a strip and they choose subjects which I wouldn't think of myself and it's a bit of a challenge which I rather enjoy. It requires a bit of research sometimes.

K.M.: Some things about being a cartoonist bother you, don't they?
A.G.: The cartoonist, is some ways, is a bit of a freak because there aren't many of us about — I mean at my golf club — if I'm playing golf in a match with somebody — a friend may have told him that I'm a cartoonist, and some people do tend to spend the first two or three holes talking about cartoonists — "Where do you get your ideas - do you draw under your own name' and that sort of thing, and I'd rather they didn't do that — especially when I'm playing golf! They always ask if you draw under you own name. Or they may say on the third tee, 'I must tell you something funny that happened to my wife and I'm sure you could use this in your paper' or they say 'I can see that in Punch next week', Well, this drives me mad.

K.M.: I read a quote somewhere that you were thinking like a dog but working like a horse!
A.G.: I've been making that joke for years!

K.M.: Do you take Fred along most places, I mean even on the golf links?
A.G.: As far as playing any serious golf I wouldn't, but if my wife and I go playing golf we take the dog with us.

K.M.: Does he like that?
A.G.: Oh, the place is full of rabbits.

K.M.: He doesn't regard it as a waste of time?
A.G.: No, no, not at all. I mean, any dog would like to be in nice open country and any golf course is nice open country.

K.M.: Yes, I also read that when you were

designing one of your houses you pencilled in an area marked 'dog' which the architect asked you about?

A.G.: Well, we have in this house, as a matter of fact an area especially arranged in the kitchen, because it's a big dog, it's a long dog — it's got to have a place to sleep and a special gap left under one of the boards in the kitchen. If you're a poodle or a peke it's no problem, but when you're a Basset hound, about 3 or 4 feet long, tail to nose, you've got to have space for it.

K.M.: Now the secret is that this animal which we see stretched out there in front of us is in fact a bitch — Freda, and Freda is really Fred. You must know Basset hounds pretty well by now.

A.G.: Well, I don't know whether you really get to know a Basset hound very well — they're very strong willed dogs — in fact I heard recently that somebody was training their Basset hound to be obedient and they actually went to their vet and their vet said — 'it's no good reading a book about training a basset hound — the only way of getting a basset hound to be obedient — you work out what the basset hound is going to do and then you tell it to do it.' Well, I think it's a sign of intelligence in some ways because I think a dog that's too subservient is not too intelligent — I wouldn't like a dog that did exactly what you wanted it to. That one shows a bit of character and individuality — within limits!

K.M.: And what about Fred's master and mistress? They don't really have names do they?

A.G.: They just don't have names. I suddenly realised after I'd been doing it for quite a long time that they didn't have names and sometimes it would be quite useful if they did. Mr. Wainwright, who just suddenly appeared, has become an occasional character.

K.M.: I think that Julian used to be slightly more critical of the number of your golf gags than I am!

A.G.: I think they've become part of the strip and in fact since I started the strip 11 or 12 years ago, golf has become more and more popular because of television — more and more people know what it's about, more and more people are playing it. I mean, I've got aged aunts in Scotland who wouldn't miss any golf on TV so I don't think it's out of place these days. I mean I don't make them too

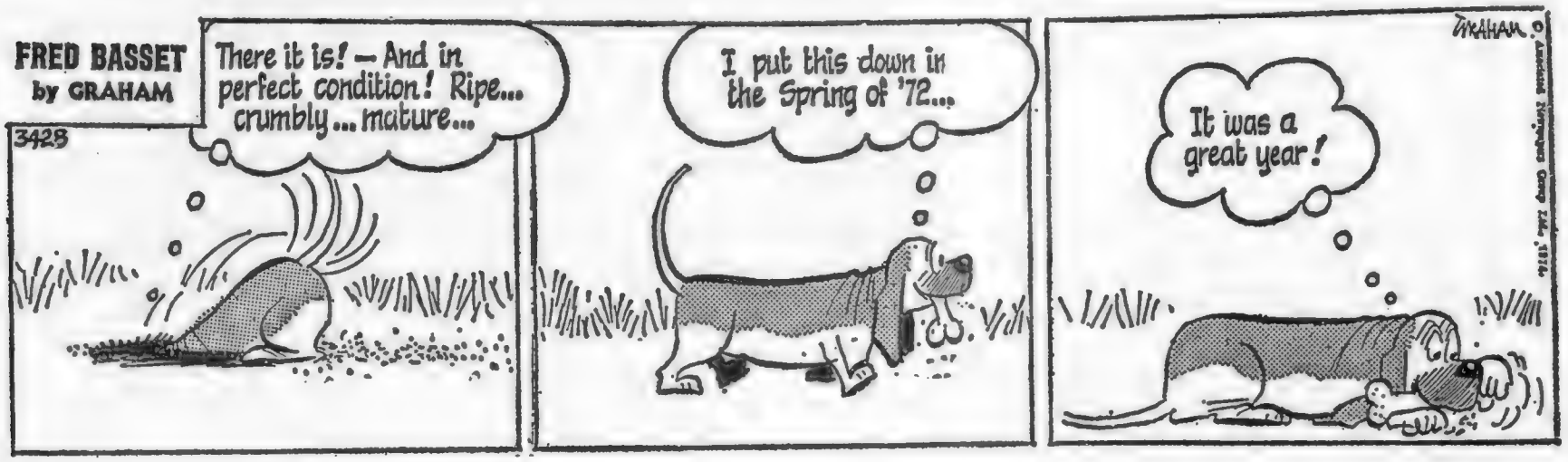
complicated or too technical and they're not directly concerned with golf and it's a part of my life I suppose. I don't overdo it — I do about two a month on golf. I think I had a cricket one in the Daily Mail today. I've no doubt it would be the equivalent to Peanuts doing a baseball one in this country — when it gets to America a lot of people won't understand that but that's inevitable. I often wonder, when some of the ideas are purely British, what happens when they get them into Italy or Germany and translate them — perhaps they don't use them, I don't know.

K.M.: Well, the other strip which syndicates well is Andy Capp and I frequently wonder how that translates but it does.

A.G.: I wonder if they rewrite the captions or Americanize the captions or do they just print them as they appear in the Daily Mirror?

K.M.: 'Liverpool Brown Ale' can't mean much to someone in Cincinnati.

A.G.: It probably does now because it's been running for some years but I think the humour must coincide, presumably. ●


FRED BASSET
by GRAHAM
3428
There it is! — And in perfect condition! Ripe... crumbly... mature...
I put this down in the Spring of '72...
It was a great year!
GRAHAM

JOHN D. (FLASH) FAIRFIELD, who becomes the new Comic Art Director of the NEWSPAPER ENTERPRISE ASSOCIATION this July 1st, engineered the following very amusing tributes to his predecessor, THOMAS E. PEOPLES, who has occupied that post so successfully in recent years. Our thanks to Flash for letting our readers see these strips in advance of their publication. And we wish Tom the best of everything in his new home in Ft. Lauderdale!

THE PEOPLES CANDIDATE

(FOR RETIREMENT)

Traditionally, when an NEA employee retires, he has been presented with special drawings and cartoons by the NEA artists. But when Tom Peoples retires June 30, it was decided to give him a special sendoff via the daily comics page. During the week of June 27-July 3, Tom's name or caricature will appear in all NEA comics and will be published in hundreds of newspapers throughout the country. Some of the examples are shown here and on the following pages.

From time to time references to notorious people have been used in the comic pages. Fellow cartoonists are often caricatured by their cartoonist friends. Sometimes their names have been used for the most unsavory characters as sort of an inside joke for those in the industry. But this is probably the first time it has been done on such a grand scale.

The NEA cartoonists have enjoyed their long relationship with their boss, Tom Peoples, who is taking early retirement after 23 years with NEA. In his eight years as director of comic art, he has worked to bring agreement between artist and NEA so that both parties received satisfaction in an equitable contract. This meant that many times he went to bat for his cartoonists and writers.

Tom brought to the comics page many popular new comics — "The Circus of P. T. Bimbo," "Frank and Ernest," "Johnny Wonder" and "Funny Business" to name a few. In 1976 he introduced "Zoonies," "Funny Fizzles" and "Mr. Flugg." He introduced the first illustrated Sunday astrology feature, "This Week in Astrology."

Peoples' first job was as a sports photographer with Hearst. He served in the army as a photographer and later became commanding officer of a photo section during World War II. Tom rejoined Hearst as a photographer with INP after the war and later became bureau manager in Cleveland.

He left INP to join NEA in 1953. He worked the editorial and picture desks in Cleveland until he transferred to the comic art department in 1958 as comics production editor. He became director of the department in 1968 and was named a vice president in 1972.

Tom wrote the Sunday continuity for "Our Boarding House" and the popular "Major Hoople Football Forecast," which he will continue to write in retirement. Tom and his wife, Helen, will move to Fort Lauderdale in late July.

Berry's World

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"BUT HELEN, I'M SUPPOSED TO BE ON THE BEACH OR PLAYING GOLF ENJOYING RETIREMENT!"

SIDE GLANCES **by Gill Fox**

"My wife must have taken a course in SPEEDSPENDING!"

OUR BOARDING HOUSE **with Major Hoople**

MAJOR, I AM T.E. PEOPLES, PURCHASING AGENT FOR BULLISH INVESTMENTS! YOUR VIDEOTAPE SHUT DOWN AT THE FIGHT BELL SO IT SHOULD DO THE SAME FOR GUNSHOTS~ELIMINATING TV VIOLENCE!
THE BOTTOM LINE ON OUR OFFER IS $200!
I N G, A W K, K!
PEOPLES LOOKS LIKE A WORLD CLASS CON MAN BUT HE'LL HAVE TO PAY ANYWAY!
YEAH~IF MRS. HOOPLE MOVES IN HE'LL JOIN THE MAJOR IN EARLY RETIREMENT!
PAY UP, PEOPLES, OR ELSE=
©1976 by NEA Inc. T.M. Reg. U.S. Pat. Off.
7-2

OUT OUR WAY **by Neg Cochran**

TOO BAD YOU HAD TO CALL OFF YOUR GOLF GAME TODAY!
SO WHO CARES! THERE'S ALWAYS TOMORROW, HELEN... AND TOMORROW... AND TOMORROW...
HOME SWEET HOME
FT. LAUDERDALE
MARY'D MIKE TOM JIM
RACING FORMS
WHEN YOU'D LOVE TO LIVE FOREVER
NEG COCHRAN

ALLEY OOP

by Dave Graue

HOLD IT, OSCAR! YOU BETTER BRING YOUR TOOLS BACK IN HERE!
DON'T TELL ME IT ISN'T WORKING!
OH, THE VIEW-SCREEN'S WORKING, ALL RIGHT...
...BUT THE ONLY THING I CAN PICK UP ON IT IS NET-WORK TELEVISION PROGRAMMING!
THE TOM PEOPLES SHOW
GRAUE
© 1976 by NEA, Inc. T M Reg. U.S. Pat. Off.

FRANK AND ERNEST

by Bob Thaves

BUGS BUNNY

by Stoffel & Heimdahl

CAPTAIN EASY

by Crooks & Lawrence

WHY IS IT WHENEVER YOU GET SOME PARTICULARLY JERKY ASSIGNMENT, YOU COME TO ME?
I'M SURPRISED AT YOU, SPORT!
LOOK AT ALL THESE GREAT MEN AND FAMOUS PATRIOTS! WHEN THEIR MOMENT OF DESTINY CAME, DID THEY ASK "WHY ME?"
NOBODY EVER ASKED THEM TO PUT ON A MONKEY SUIT AND SNEAK IN A GIRL'S WINDOW AT NIGHT!
OKAY, SO YOU LUCKED OUT!
CROOKS & LAWRENCE
© 1976 by NEA, Inc.

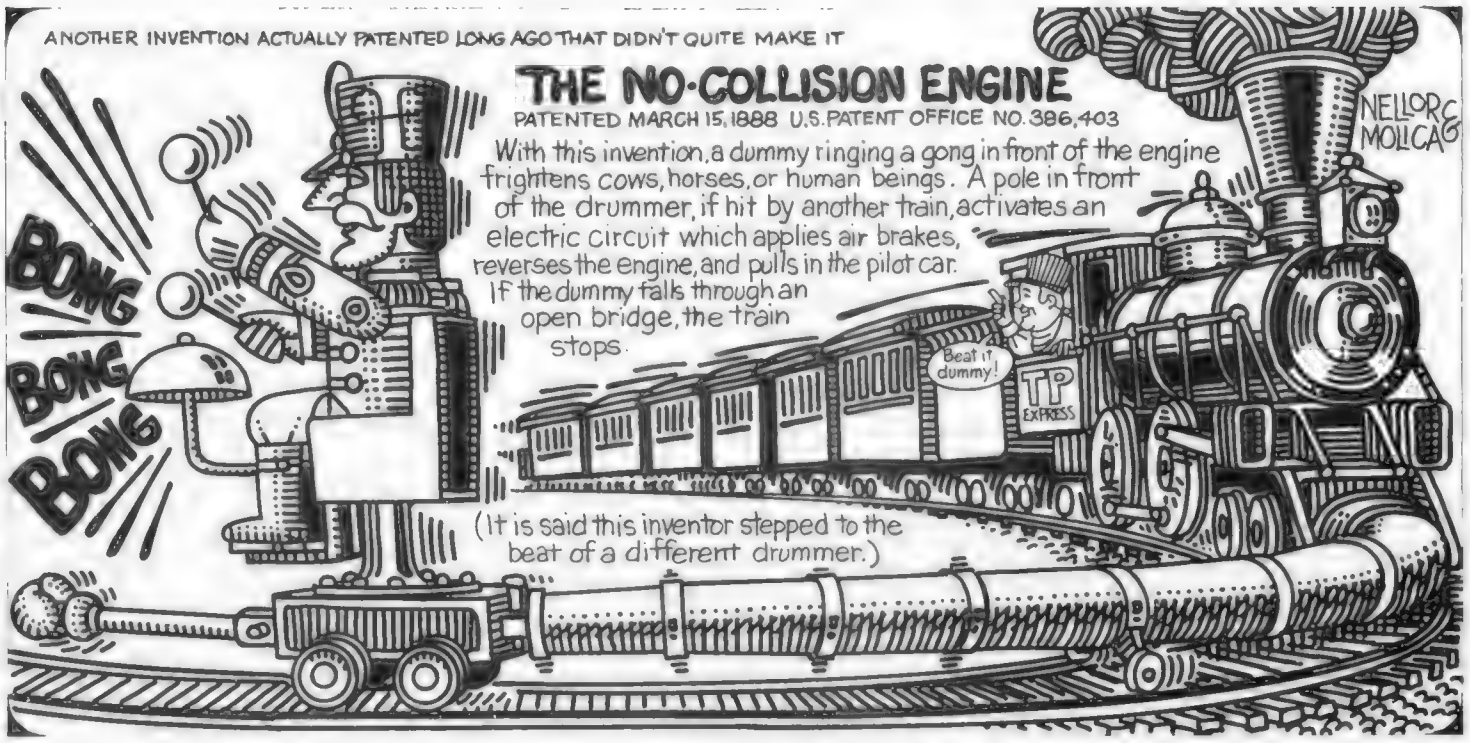
OUT OUR WAY

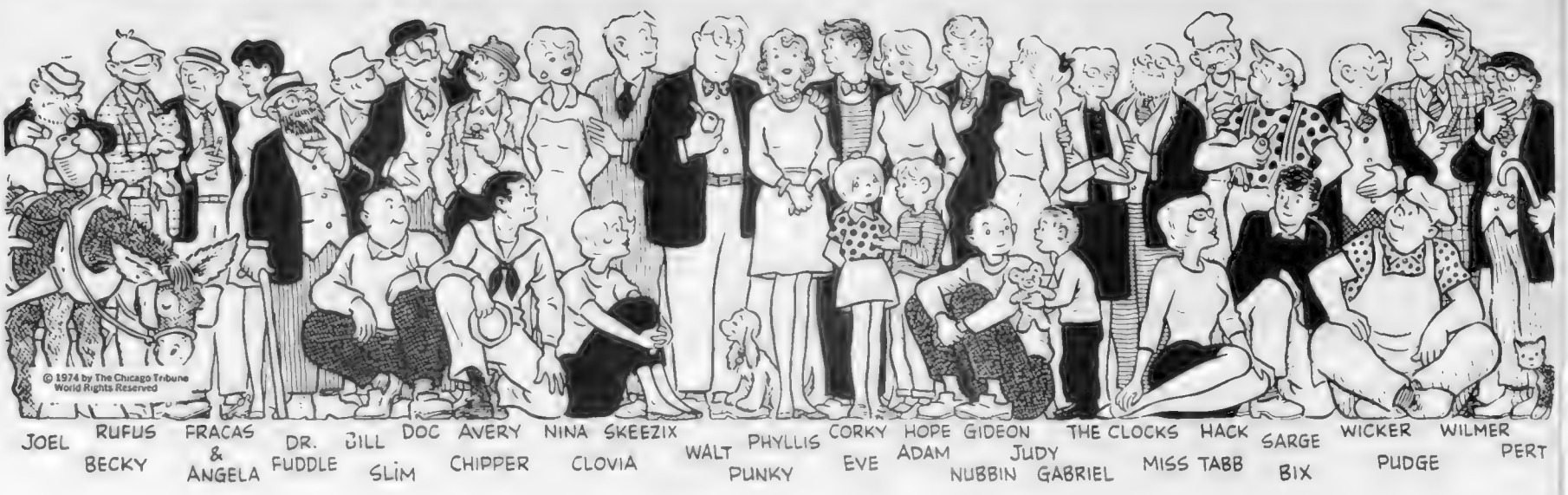
WHO ARE YOU PLAYING GOLF WITH TODAY, DEAR?
TOM PEOPLES!
HE JUST RETIRED LAST WEEK AND HE'S PRACTICALLY *LIVED* ON THE GOLF COURSE SINCE!
HE SAID NOW THAT HE'S RETIRED, HE'S GOING TO DO ALL THE THINGS HE'S NEVER HAD TIME FOR!
LIKE WHAT?
© 1976 by NEA Inc T.M. Reg. U.S. Pat. Off.
OH, GOLF—NATURALLY—AND PHOTOGRAPHY, READING, TRAVEL...
WELL, GOD BLESS HIM! I HOPE HE HAS A WONDERFUL TIME!
MY SENTIMENTS EXACTLY!
YOU SHOULDN'T TRY TO DO IT ALL AT ONCE, TOM!
Sullivan
6-27

CAMPUS CLATTER with BIMO BURNS

by Larry Lewis

Funny Finnies


ANOTHER INVENTION ACTUALLY PATENTED LONG AGO THAT DIDN'T QUITE MAKE IT
THE NO-COLLISION ENGINE
PATENTED MARCH 15, 1888 U.S. PATENT OFFICE NO. 386,403
With this invention, a dummy ringing a gong in front of the engine frightens cows, horses, or human beings. A pole in front of the drummer, if hit by another train, activates an electric circuit which applies air brakes, reverses the engine, and pulls in the pilot car. If the dummy falls through an open bridge, the train stops.
(It is said this inventor stepped to the beat of a different drummer.)
BONG BONG BONG
Beat it, dummy!
TP EXPRESS
NELLOR & MOLICA



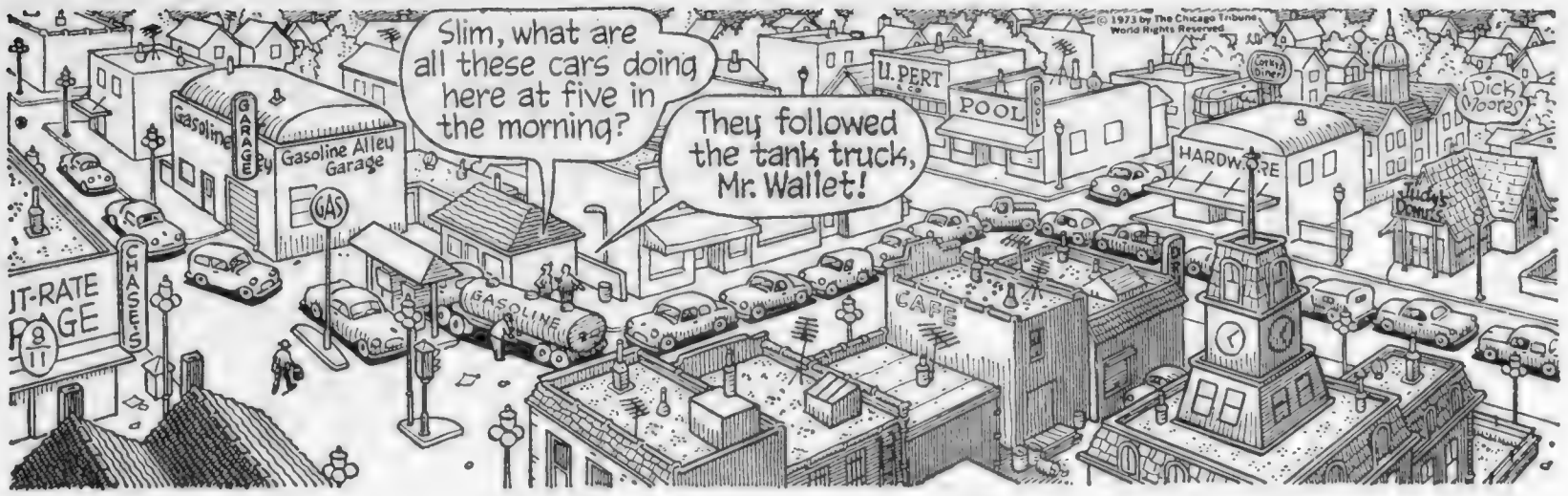
GASOLINE ALLEY®

Dick Moores

Every time your editor has bumped into DICK MOORES at the Annual Awards Dinner of the National Cartoonists Society during the past several years, we've told him that a 'Gasoline Alley' story was long overdue. Fortunately, our occasional contributor, ED BLACK, recently visited Dick at his farm in Fairview, North Carolina, and spent 5 hours interviewing him about his work methods and his life in cartooning since 1931. Ed, as you will see, took a number of interesting photos during his visit. Part of this story appeared in the 'Youngstown (Ohio) Vindicator' and we thank that newspaper for permission to use that segment here. Ed, however, has given us considerable extra material which hasn't been seen before. 'Gasoline Alley' is distributed daily and Sunday by the Chicago Tribune — N. Y. News Syndicate.

One additional note on Ed Black — he's a longtime newspaper and radio man in Ohio who has written several previous stories for CARTOONIST PROfiles, one on Chuck Jones and his animation activities, and another on some of the men with the Walt Disney Studios.

Dick Moores at the drawing board in his home studio inking in another daily strip for "Gasoline Alley." Note the roughed-in strip he will begin to ink next.



BY

Ed Black

The sun slides intermittently from behind billowy clouds, washing the steep, lush Carolina hills with its golden glow as the warm wind of summer rustles the foliage.

But within the confines of a small, neat, paneled studio, a tall mustachioed cartoonist is, for the moment, oblivious to that. He is seated at his drawing board, eyes and mind cemented to a long strip of drawing paper divided into four pictures. Syndicated cartoonist Dick Moores is roughly sketching footprints in the snow.

There's nothing really strange about it since Moores has the troupe of "Gasoline Alley" into early December.

The 66-year-old Moores leans back in his chair, puffs on his curved pipe, and scratches his leathery cheek with the tip of his drawing pen.

From this 8-by-13 studio in a one-story home on a hilly, sylvan 90-acre farm in Fairview, N.C., that four-picture comic Moores is sketching will, in three months and five days, appear in the 'funnies' of 200 newspapers, with a potential readership of 20 million.

Silver-haired Dick Moores, who began cartooning in 1931, has been associated with "Gasoline Alley" the past 19 years when he joined the late Frank King as an assistant. King created the strip in 1919. After King retired in 1960, Moores took over the writing and drawing. King died nine years later at the age of 84.

Until June 1975, Moores did the 313 daily strips and Bill Perry took care of the 52 Sunday ideas in Orlando, Fla. But in June, Perry retired and Moores also took on the task of the Sunday page.

It's been proven Dick Moores has drawing power. In 1973, newspapers in Akron, Santa Barbara and Honolulu dropped the strip, but resumed it shortly thereafter. Response from the readers had been so great the editors knew for certain the strip had a following.

What is it that makes "Gasoline Alley" so popular? The strip has been billed as the one which reflects American small town society. One factor which might keep readers honed in is the humorous manner in which Moores depicts current events.

Remember the housewife protest against rising meat prices in 1973? In "Gasoline Alley" there was also a meat price problem. To beat it, the character Skeezix and his neighbors tried to raise their own stock. Skeezix had a calf, one neighbor had chickens, the other: a pig. One strip shows the two neighbors arguing over which animal gets to dine on the garbage Skeezix' wife, Nina, threw out.

In 1972, Nina became an ecology buff. Moores showed her burying her car keys and walking to the market, only to be caught in a heavy thunderstorm.

The energy crisis came to "Gasoline Alley" in the winter of 1974. The strip of Feb. 14, Skeezix' birthday, shows family and friends huddling around his birthday cake, arms outstretched, trying to keep warm by the heat of 53 candles.

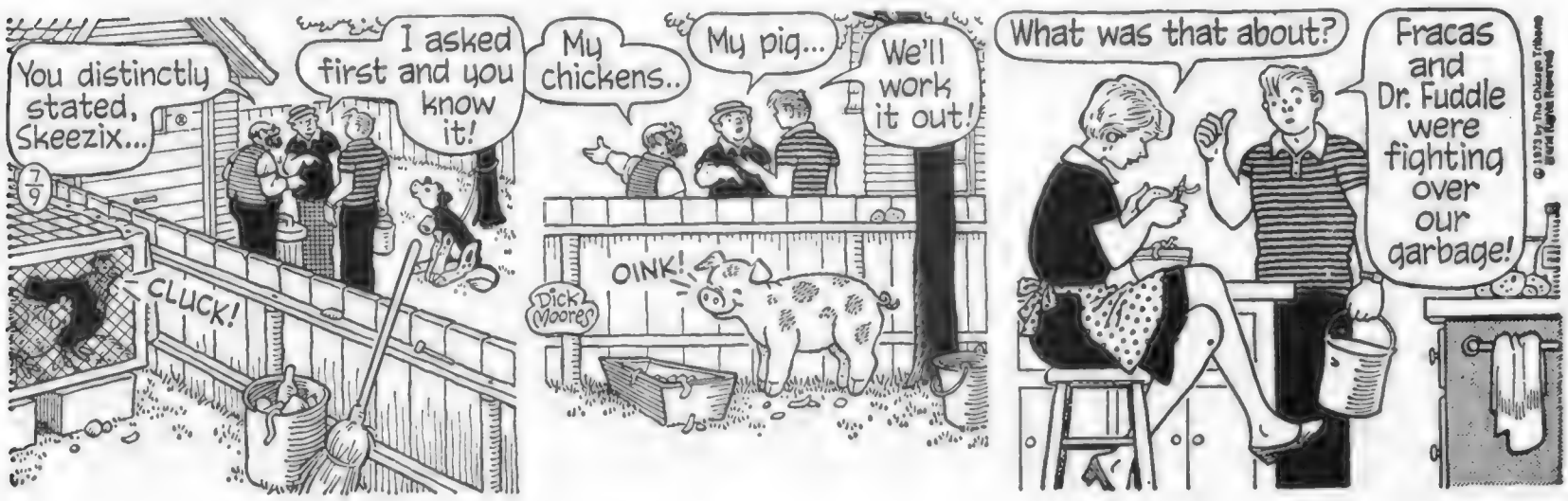
Sticking with current events can also present problems. Moores recalls such a situation in the late 1960s.

"I was in Florida at the time and Bill Perry and I were trying to decide what to do with Skeezix' son, Chipper, during the Vietnam war. He was 22 wand draftable. I didn't know what to do; it was a big decision. We finally decided to put him in the Navy."

The two cartoonists had to make the Navy setting authentic, so they approached the Commander of a local Naval training station, but he wasn't very cooperative in helping them get material for authenticity.

Moores recalls he was pondering at the drawing board one morning when the phone rang. It was a call from the Pentagon, the party identifying himself as a fan and public relations man for the Navy "Seabees." He suggested Moores put Chipper in the "Seabees." He readily agreed, provided the caller sent authentic reference material. Moores laughs; the local post office never got so much material. The postmistress would phone on Sundays and announce in a puzzled voice items marked "very important" were to be picked up.

He adds, however, Chipper's Navy sequence in Vietnam wasn't humorous, being a serious situation. He feels he lost many readers because of it.


You distinctly stated, Skeezix...
I asked first and you know it!
CLUCK!
My chickens..
My pig...
We'll work it out!
OINK!
Dick Moores
What was that about?
Fracas and Dr. Fuddle were fighting over our garbage!
© 1973 by The Chicago Tribune World Rights Reserved

It's time to blow out the candles on your birthday cake, Skeezix!
This year I think we'll just let them burn down!
53
2/14
Gasoline Alley Garage
Dick Moores
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Actually, the strip has been reflecting society since its inception. Dick Moores was but nine years old when Frank King showed the strip's main character, Walt Wallet and his friends gathering in the alley behind their homes, tinkering with the innards of flivvers. Men all across the country were doing just that and readership grew.

The auto aspect continued until 1921. The publisher of the Chicago Tribune, Captain Joseph M. Patterson, wanted to enlarge the readership, so he told King to bring a baby into the strip. Somewhat baffled, King found a solution and drew the well-known strip of Feb. 14, 1921. Walt Wallet was awakened by a ringing doorbell. On his doorstep he found an abandoned infant in a basket. Enter Skeezix. Readership increased and King spent the rest of his life thinking up trials and tribulations for Walt, Skeezix and the other characters.

The unique feature of the strip is the chronological aging of the characters. Skeezix literally grew up before the readers' eyes.

He's now 54, married to Nina, his childhood sweetheart, and manages the Gasoline Alley garage. They have two children, Chipper, now 30, and Clovia, now 26, who, like their father, grew up in newsprint. There are 33 characters in the strip.

Moores enjoys working best with the two dimwitted characters, the diminutive Joel and the lanky Rufus, two Laurel and Hardy types who have an easy time of falling into uncanny predicaments.

The reason Joel and Rufus appear often in the strip is because they're Moores' favorites. "There are probably many readers who look forward to Walt and Skeezix, but those characters are limited. You could go only so far with them. With Joel and Rufus you could do anything and it'll come out funny."

Like many other creative persons, Moores draws from real life — no pun intended. For example, Joel is patterned after Frank King.

"Not that he looks like him, but he behaves the same way," Moores is quick to add. "Frank . . . never got excited about anything."

Slim is actually a caricature of the youngest of Moores' three children. 25-year-old Dick. The apartment in which Chipper dwells was really Moores' basement apartment during his

Dick and Gretchen Moores have fun with their new Doberman Pinscher.

Ain't City Hall kinda' lonesome at night, Rufus? What do you do?
I keeps busy, Joel!
Dick Moores
I checks on thin's! Sees doors is locked an' winda's ain't open!
An' I sleeps some!

Chicago art student days, complete with overhead pipes. In the summer of 1975, a sequence took place at the abandoned Emboyd Theater. It's the same theater in which Moores worked as a teenager in Fort Wayne, Ind., in the late 1920s.

Dick Moores dips his pipe into a large can of tobacco on the taboret next to his drawing board. Tamping the light brown shreds into the bowl of the pipe with his index finger, he discusses his work methods.

He explains he never prepares a story completely before the drawing begins. He devises it as he goes along. He says that makes for greater flexibility in the creative process.

"I might have an idea when I begin drawing," he explains, pointing to the roughed-out strip on his drawing board, "but by afternoon it's changed around completely."

Moores says many cartoonists who draw continuity strips use the synopsis method. They write out a story and stick to it. "That's real easy," he says. "All you have to do is break the story down into daily sequences."

He's momentarily silent as he puts a lighted match to the bowl of the pipe.

"I don't believe in that at all," Moores says disdainfully. "I believe that's the way a lot of strips die. You have to have some idea to get out of what you've gotten in to, but I like to be completely loose.

"I'm a great believer in not knowing what to do. Writing isn't the problem of knowing what to do; it's knowing what not to do.

"You've got 50 different ways to go and the trick is picking out the one which will work best."

A recent survey conducted by The Chicago Tribune-New York News Syndicate, which distributes "Gasoline Alley" to client newspapers, showed the strip ranked 12th in over-all readership. The other 11 were all gag strips. "Gasoline Alley," then, is number one among the story strips.

Moores reasons, "I think it's because 'Gas Alley' is like a situation comedy, with gags used to attract more readers. I suppose if I did a daily gag strip, with no storyline, more people would read it, but I like doing it my way."

In April 1975, Moores received the highest honor a cartoonist can receive: the Reuben Award from the National Cartoonists Society. The majority of its 400 members voted Moores the Best Cartoonist of 1974. The previous year, he was awarded a plaque for being voted the creator of the Best Story Strip of 1973. The Reuben, in cartoon circles, is akin to the Oscar, Emmy or Tony in their

Dick and Gretchen Moores on the front porch of their farm home in Fairview, North Carolina, with two of their four dogs.

City Hall look mighty dark an' mean! You th' only one here at night?
Jes' me an' Kitty!
I'll pick you up at eight in th' mornin', Rufus!
Thanks, Joel!
Hello, fren'ly ol' light bulb! It's jes' Rufus come t' turn you on!
TAX DEPT
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respective entertainment circles.

Without question, Dick Moores is a man who thoroughly enjoys his work. He's one year over the traditional age of retirement, and has no intentions of laying his pen aside. His attitude shows in his writing and the continually outstanding execution of the strip.

Some cartoonists employ from one to four assistants to aid them in the various aspects of comic strip production. Moores performs all the roles solo — the ideas, the thumbnail sketching, the final inking and the lettering. Recently, he brought his youngest son, Dick, aboard to help with the lettering.

Moores and his wife of 39 years, Gretchen, live a life others only fantasize. Their hilly, forested farm is 15 miles south of Asheville, in western North Carolina. Their residence is a picturesque redwood-and-brick house on a knoll overlooking a man-made lake. The only noise, other than wildlife, is the flowing brook which traverses their property.

Even though their children are grown (36-year-old Bill is a research doctor at Letterman Hospital in San Francisco; daughter, Sara, teaches near Asheville), they are not alone. They have the company of four dogs, one cat, 15 chickens, four ducks, one goat, one milking cow, two heifers, two calves and a horse.

There is also a family of six in the little brick house across the driveway. The house was built to be a studio, but the Moores decided to rent it.

Like her husband, Gretchen Moores spent her life in urban surroundings. A Chicago native, she thoroughly enjoys farm life. She milks the cow twice a day, helped strip logs for a cabin at the rear of their property and is now making plans for a greenhouse. Last summer she sustained a broken leg while in the midst of her many chores.

Dick Moores says he had no idea they would someday be living on a farm in North Carolina. They became acquainted with the area when son Bill was attending Duke University in Durham and Sara was a student at Wake Forest and later Brevard College near Asheville. Thus began eight years of commuting from Florida in the summers. In 1964 they had a summer home built in Fairview and in 1969, their summer home became their permanent home.

This resulted in a change of priorities for Moores. For years, his hobby was golf, but now he says, "It seems kind of silly to play golf when you've got weeds to cut."

Moores now stares out of his studio window while running his index and forefinger through his silvery fine hair, and reminisces.

"I guess I've always been interested in drawing. When I was a kid, my brother and I would draw little cartoons on rolls of adding machine paper, then cut a hole in a Post Toasties box and pull the paper rolls through, like a little movie. We'd do those by the hour. My brother was a much better cartoonist than I, but he never had the desire to become one."

His brother, Bill, two years his senior, died in the early 1930s of diabetes.

Life for Dick Moores began on the 12th day of December, 1909, in Lincoln, Nebraska. His father was a salesman for the Victor Talking Machine Company.

The family of four moved to Omaha when Dick was ten. It was there he later began to do cartoons for the paper and yearbook of Omaha Central High School, about 1923, when he was a freshman. He says a senior at the school named Henry Fonda was doing yearbook drawings, also. Fonda must have later laid his pen aside for he went on to establish himself in Hollywood.

Moores' desire to make art his life's work was more definite by the time he graduated, after the family moved to Fort Wayne, Indiana (Skeezix was five years old), but cartooning was not his main interest.

"I wanted to become a magazine illustrator like my father's uncle, Meade Shaffer."

After graduation, Moores attended a Fort Wayne art school for five months while working in a Piggly-Wiggly grocery store. The job afforded him his first opportunity in commercial art. "I had to get up every morning at 6 and drive to the ten Piggly-Wiggly grocery stores to paint the daily food ads on the windows, such as Bread — three for 25 cents."

About 1927, he became a doorman at the Emboyd Theater (Skeezix was starting school) in Fort Wayne. It was the days of

Evenin', Feathers! Has you had a good rest?
Look like you gettin' a mite thu'sty, Mister Water-cooler!
Don't fret, Miz' Candy! Rufus got a shiny new dime fer you!
CANDY 10¢
When a man got fren's he don't get lonesome!
Hi, railin'!
LICENSES

The late Frank King and Dick Moores.

vaudeville and Dick Moores became a self-appointed vaudeville caricaturist and critic.

"I'd try to talk the acts into using my drawings for their ads, charging three dollars. Some of the performers accepted enthusiastically, saying 'Boy, I'll use this forever!' Then, after they moved on, I'd be backstage and would find the drawings in the trashcan."

As critic, for an audience of one — himself — Moores would mark on the program what he thought of each act. They ranged from "Really great" to "Stinks."

An amusing incident occurred years later. He remembers, "I was working in the yard of our home in North Hollywood and happened to strike up a conversation with the neighbor. In the course of the conversation he mentioned he was a former vaudevillian. He said he was a big hit at the Emboyd. I told him I might still have his program and went into the house to get it. I was curious to see how I judged his act. I finally found it and written down was, 'Stinks! Worst act in weeks.' I went back outside and told him I must have lost it."

Moores left the Emboyd when the family moved to Grand Rapids, Michigan.

By 1930, he saved enough money to attend, for one year, the mecca for aspiring cartoonists: The Chicago Academy of Fine Arts (Skeezix was nine). Moores was still interested in magazine illustration.

In Chicago, he lived in a basement apartment with three other students at 218 East Huron, downtown next to the Allerton Hotel.

After working in a Chicago theater for a while, he found work in a small advertising agency called Progress Press. "I worked there after school for 25 cents an hour," he recalls. "Our main accounts were Dr. West's Tooth products and the Boy Scouts."

In April, 1932, he was finally introduced to the art of newspaper cartooning by Chester Gould, who, at the time, had been drawing "Dick Tracy" for six months. Gould was looking for an assistant to help with dialogue lettering.

Moores found out about that through the cartoonist living in the next room, Bob York, who was assisting cartoonist Carl Ed on the "Harold Teen" strip.

Moores got the job in a rather unique way. He worked all night doing nothing but dialogue lettering on a large piece of illustration board. He took the sample to Gould's office the next day and was hired for five dollars a week. He held the position for five years while also working at Progress Press.

Moores says, "I loved every minute of

There's a new driver on the oil truck, Walt! He may have trouble finding our house!
2/15
I don't think so, Phyllis!
WALLET
WALLET
HERE!
WALT WALLET HOUSE
Dick Moores
© 1974 by The Chicago Tribune World Rights Reserved

Rich in detail and solid in rendering, Dick Moores finishes another strip and calls it a day. Note the layout. Two characters are talking, but the arrangement of each panel is different.

working with Chet Gould — I was learning and I had an office in the Chicago Tribune Tower (a status symbol among aspiring cartoonists). We got along very well."

At the age of 75, Gould is still producing "Dick Tracy" at his farm in Woodstock, Illinois. He recalls his association with Dick Moores. "He worked hard, was dependable and maintained a high standard. It was my loss when he moved on."

While working in the Tribune Tower, Moores became immersed in the intricacies and vagaries of producing comic strips. Ensconced in the same corridor were the top cartoonists of the time, such personages, besides Gould and Ed, as Harold (Orphan Annie) Gray, Tack Knight, Sidney (The Gumps) Smith, and Frank King. The late creator of "Moon Mullins" Frank Willard, was also there. His assistant, Ferd Johnson, who still does the strip out of Corona Del Mar, California, remembers young Moores.

"He would show up during the day for the fun sessions. . . . Willard was a firm believer in fun first. That's where the ideas come from. In a way, our daily tennis, golf, and softball games, plus bar hopping, were a part of a necessary education for a cartoonist."

About 1935, Moores met a musician named Gretchen Stahl, who, two years later, became Mrs. Moores (Skeezix was 16). He met her through a roommate who was dating her sister.

The future Mrs. Moores was directly responsible for the creation of his first successful comic strip.

He still has a color print of that Sunday page framed on his studio wall. Placing his hands behind his head, he stares at it and explains how it came to be. "I had a date with Gretchen for New Year's Eve, 1935, but she stood me up. I got angry, went up to Chester's office and worked all night on the Sunday page I called 'Jim Conley — Ex-Convict'. I sent some prints to several syndicates. Not long after, United Features in New York said they were interested and to send two weeks worth of strips."

The syndicate bought the strip, changed it to "Jim Hardy — Man Against the World." It

eventually appeared in 140 newspapers.

Moores then quit both Chester Gould and Progress Press, and rented a large studio on Erie Street. He heard Frank King was looking for another studio and invited him to share his. That's how they became acquainted.

Moores' strip was later changed to "Windy and Paddles" because those cowboy and horse characters in the strip became very popular.

By 1940, the Moores family of four had relocated in Santa Barbara, California. There he met several artists who were on the staff of Walt Disney Productions in Burbank.

In 1942, with the United States steeped in the war effort, Moores felt he might be drafted. Reader interest in "Windy and Paddles" was waning and it was finally discontinued.

But by October, 1942, Moores was at work in the Comic Art Department of Disney Productions (Skeezix was 21 and in uniform).

He spent 14 years at Disney working very ably. The family moved to Cartwright street in North Hollywood, not far from the Disney organization.

"Walt never did seem to take an active interest in the newspaper comics," Moores remembers. "He was always totally engrossed in his film productions; he never seemed to have the time."

I remember whenever he'd pass me on the studio lot, the expression on his face seemed to say, 'I wonder if that fella has a pass to be on the premises?' His brother, Roy, would drop by the Comic Art studios frequently."

In 1946, Disney hired Frank Reilly to head the department, a position Reilly held till his recent retirement.

Reilly, who calls Moores a veritable one-man art staff, says he inked, pencilled or did complete artwork on many of the Disney newspapers comics. "He was always reliable, unruffled, amazingly versatile and always ready, willing and able to handle a crisis."

Moores aided in the development of three new Disney comics: "Tales of Uncle Remus" in 1946, "Scamp" in 1955 and "Classic Tales" in 1956.

One of the artists he became acquainted with back in 1942, is now one of Disney's key animators, Jack Boyd. It was through this association the first animated cartoon series for television came about.

Recalls Boyd, "Our feeling was . . . television was the coming thing. A comic strip on film couldn't miss. With Dick's story and drawing ability and my film background at Disney's, we would have no place to go but up."

Development was gradual; about seven years. Both worked at Disney during the day and on their TV comic ideas at night — frequently all night. As Boyd put it, "The hours Dick and I worked, as I look back, seem impossible."

Finally, in 1950, an agent sold their idea to NBC. Boyd and Moores rented studio space on Hollywood Blvd. for their growing organization called Tele-Comics. A staff of 43 artists ground out the daily 15-minute shows (Skeezix was 29 and a family man). Things looked rosy. But the show was cancelled because sponsors didn't come fast enough.

Sure, Fracas! You know where it is!
7/10
Skeezix said I can use your bathroom!
© 1973 by The Chicago Tribune World Rights Reserved
Skeezix!
It's okay, Nina!
He just wants to weigh his pig!
Dick Moores

Boyd says, "Our timing was wrong. We existed too early. About two years after we folded, limited animation (the technique used for their show) began to take hold. Dick and I were back at Disney's earning money to pay off our debts."

In 1953, the Moores family moved to Capistrano Beach, south of Los Angeles.

"It was great there, he remembers. "I worked at home on the beachfront and would go to the studio only once a week. We loved it."

Then came the fateful letter from Frank King, which changed Moores' halcyon days.

King wrote he needed help with the drawing of "Gasoline Alley." After much mulling and pondering, Moores "auditioned" for the job by sending King six "Gasoline Alley" samples.

Why did King choose Moores as assistant? Bill Perry, an associate of King's who recently retired from doing the Sunday page, relates how Moores was chosen. King had hired a young cartoonist in 1950 to help with the daily strips. "He was not really interested in comics," Perry says. "He liked political cartooning and later became a good one." It was Perry who suggested Dick Moores to King. "He was older and more capable with story material." So in 1956, the Moores family again moved, this time to Winter Park, Florida.

Moore grins,"In his letter, Frank said he wouldn't need help with ideas, but my first day on the job I started writing ideas. Frank never did like doing continuity. For me, doing continuity for the first time in 14 years was quite a change. It was difficult at first getting back into the groove."

Finally, in 1960, after 59 years as a newspaper artist, 41 of them guiding "Gasoline Alley," Frank King retired. It was now up to Dick Moores to go it alone.

Perhaps the best gauge of how well Moores has succeeded is the incident with the three newspapers and his awards from the National Cartoonists Society.

He looks at the unfinished strip more often now. It's obvious he's anxious to start inking another day's work, but a dozen things could be going through his mind. He might be wondering if the dialogue is sufficient, if the layout's correct, or if the rendering is able to attract the reader's eye. All this for the seven seconds it takes to course through the four panels of a comic strip.

One thing is for certain: Dick Moores no longer has to work all night. ●

MY ANSWERING SERVICE

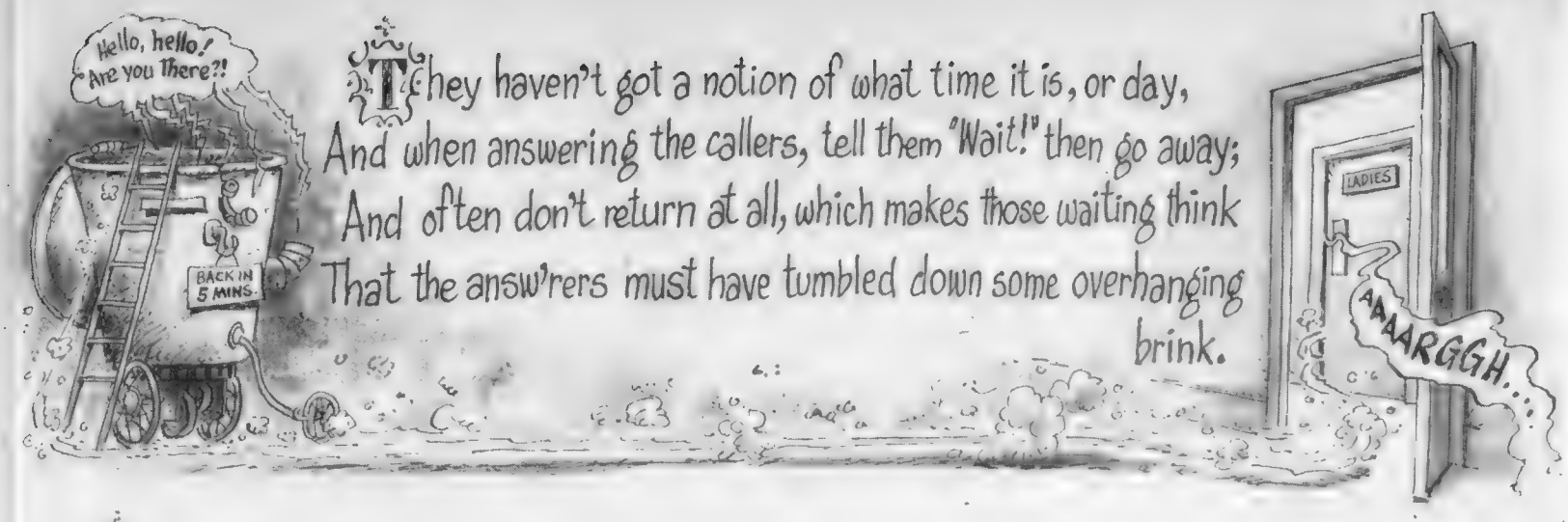
written by **MAY SAKAMI** & **JERRY DE FUCCIO** (with apologies to **ROBERT LOUIS STEVENSON**) and illustrated by **HARRY NORTH** (ESQ.) (with apologies to May Sakami and Jerry de Fuccio).

I have an answ'ring service that is in when I am not,
And if you ask me what it **is**, I'll tell you quite a lot;
For I got it to lend feeling that I'm always standing by,
Yet instead it stirs suspicion that a missing man am I.

The funniest thing about it is the messages I get—
Very garbled up by ladies who have funnier voices yet;
They make the things as baff'ling as the catacombs of Rome,
Like omitting name and number and please call him when he's home.

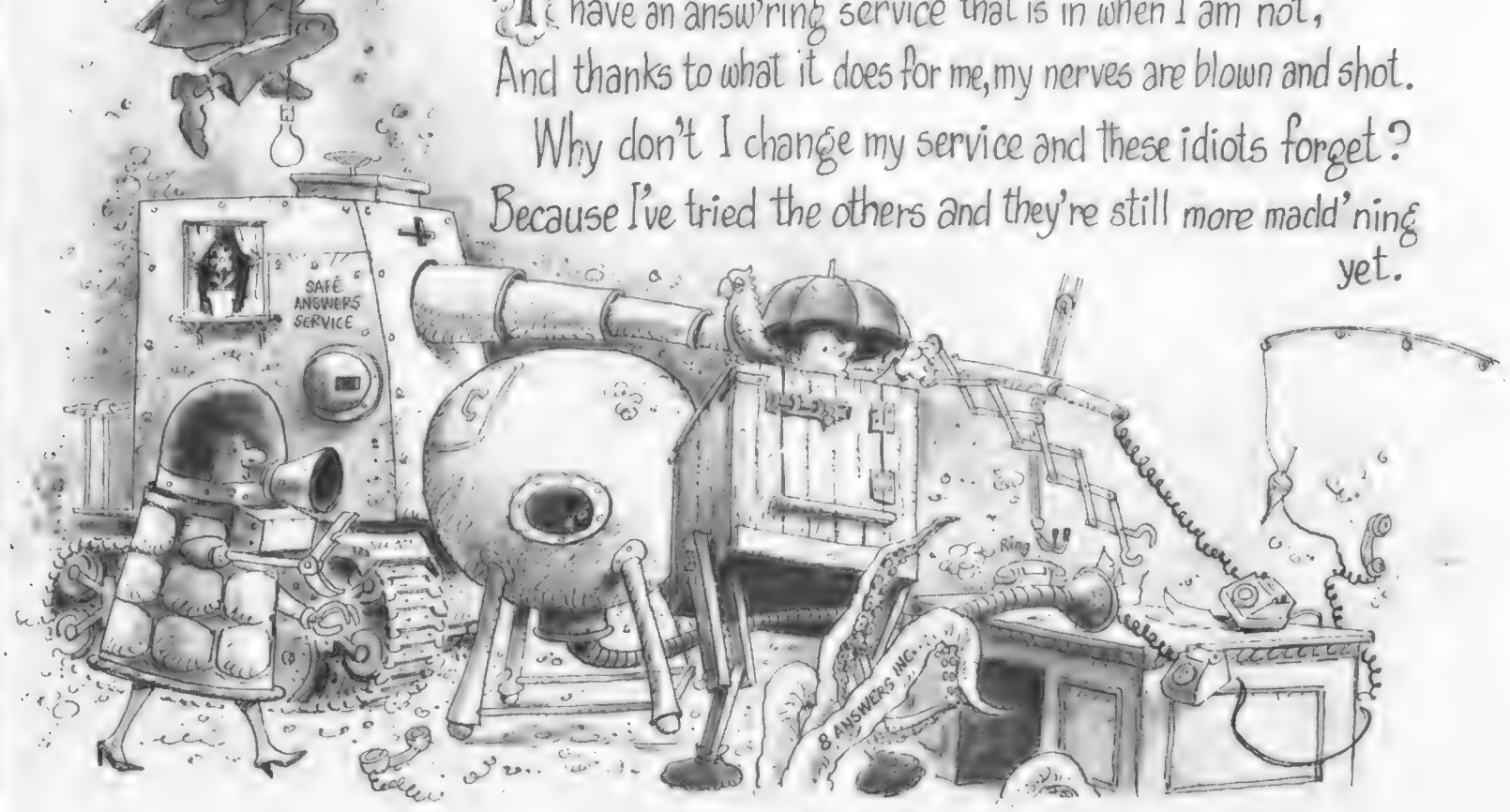
This drawing, never before published, is by English artist and cartoonist, HARRY NORTH, who is now a regular contributor to MAD magazine. 'My Answering Service' was written by May Sakami and Jerry De Fuccio.

They haven't got a notion of what time it is, or day,
And when answering the callers, tell them "Wait!" then go away;
And often don't return at all, which makes those waiting think
That the answ'rers must have tumbled down some overhanging brink.

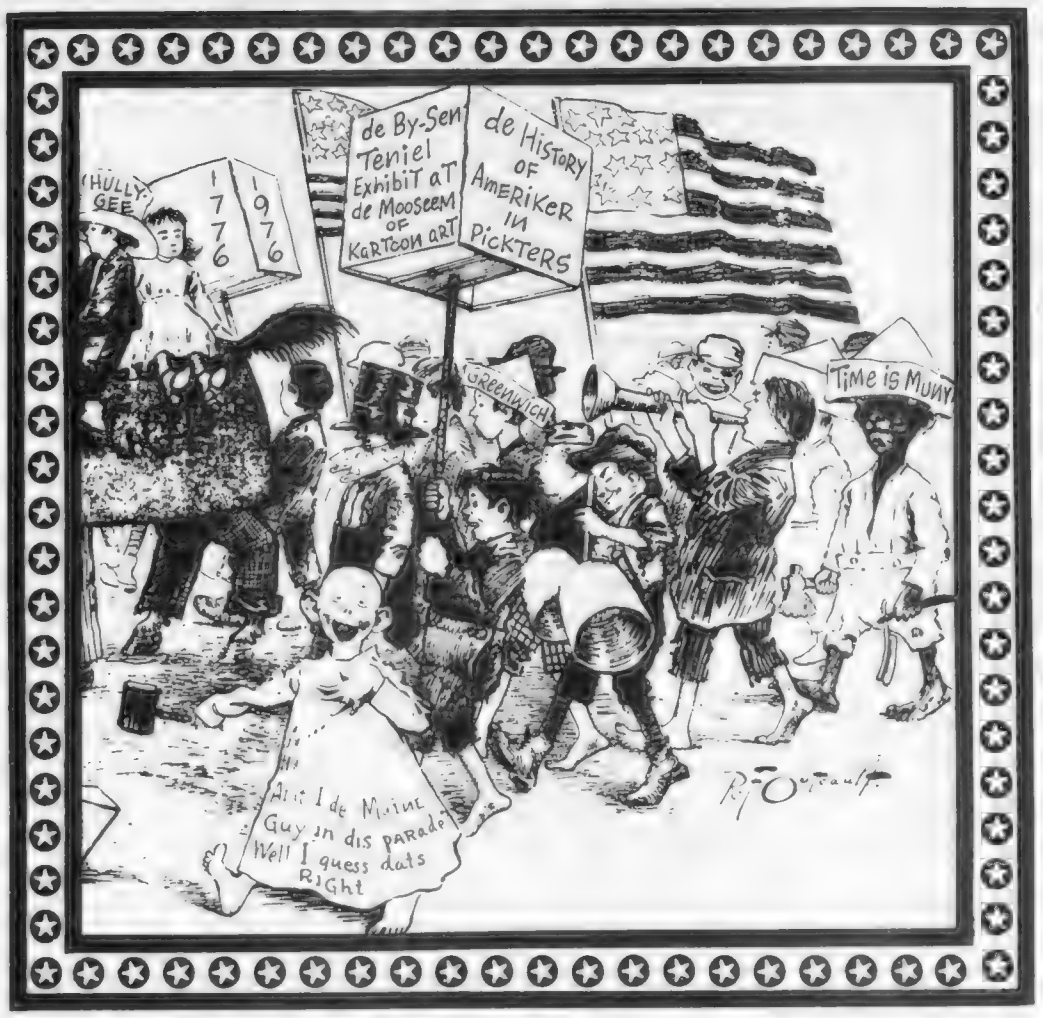


One morning, feeling surly, I called up this service sad;
I yelled my name, then blew my top, for I was hopping mad;
But the lady sweetly answered, "Gentle sir, we quite agree;
That man's our worst subscriber, such a churlish soul is he!

I have an answ'ring service that is in when I am not,
And thanks to what it does for me, my nerves are blown and shot.
Why don't I change my service and these idiots forget?
Because I've tried the others and they're still more madd'ning yet.



THE STORY OF AMERICA


(HULLY GEE
1776
1976
de By-Sen Teniel Exhibit aT de Mooseem OF KARTOON aRT
de History OF AmeriKer IN PickTerS
GREENWICH
Time is Munny
Ain't I de Maine Guy in dis parade Well I guess dats RIGht

IN CARTOONS

By BRIAN WALKER

As a tribute to the great contribution that cartoonists have made to the enrichment of life in America, the Museum of Cartoon Art in Greenwich, Conn. is featuring a special Bicentennial Exhibit of unique historical cartoons. The exhibit consists of over 80 individual panels, displaying close to 180 cartoons which illustrate various themes in American social history. Visitors can travel back in time to learn how Americans felt about slavery, child labor, monopolies, Prohibition, baseball, and the Bomb. The large reproductions in the exhibit were made from cartoons dating back as early as 1621, and bring these issues back to life as powerfully as the day they were drawn. Works by the early masters of the cartoon form, men like Nast, Zimmerman, Keppler, Opper, McCay, Flagg, Gibson, and McCutcheon reaffirm the influential role that these artists played in moulding American public opinion.

The Museum's exhibit was funded by the Connecticut State Commission on the Arts and will be open to the public until the end of July. The staff of the Museum spent many months searching through the files of the Library of Congress, the Yale University Library, and their own collection to locate cartoons which vividly illustrate specific topics in American history. Included in the collection are cartoons reproduced from broadsheets, political pamphlets, humor magazines, editorial cartoons, comic strips and comic books. The exhibit is organized into nine major categories: "Settling the Land", "American Ingenuity", "In Defense of Freedom", "The Rights of the People", "The American Dream", "Great American Pastimes", "Social Problems", "The Melting Pot", and "The American Character." Each of these categories is further subdivided into specific social themes such as, urbanization, the move west, the industrial revolution, fashion, minority rights, etc. Descriptive captions accompany each cartoon giving the historical background behind the subject matter the art was selected to illustrate.

The greater part of this unique Bicentennial Exhibit is also being published as a 116-page book available by sending $3.50, plus 50 cents for handling, to The Museum of Cartoon Art, 384 Field Point Rd., Greenwich, CT. 06830. The Museum is open Tue. - Fri. from 10 - 4 , and Sun. from 1 - 5. A donation of $1 for adults and 50 cents for children is asked at the door. For information call: (203) 661-4502.

WHERE LAND IS CHEAP.

LONE HORSEMAN.—Can you tell me how far it is to the Crawford ranch?
NEW MEXICAN FARMER.— Can't stop now. Me an' Bill Ruckers is playin' a game of checkers, an' it 's my move.

Squatters marked their land with barrels

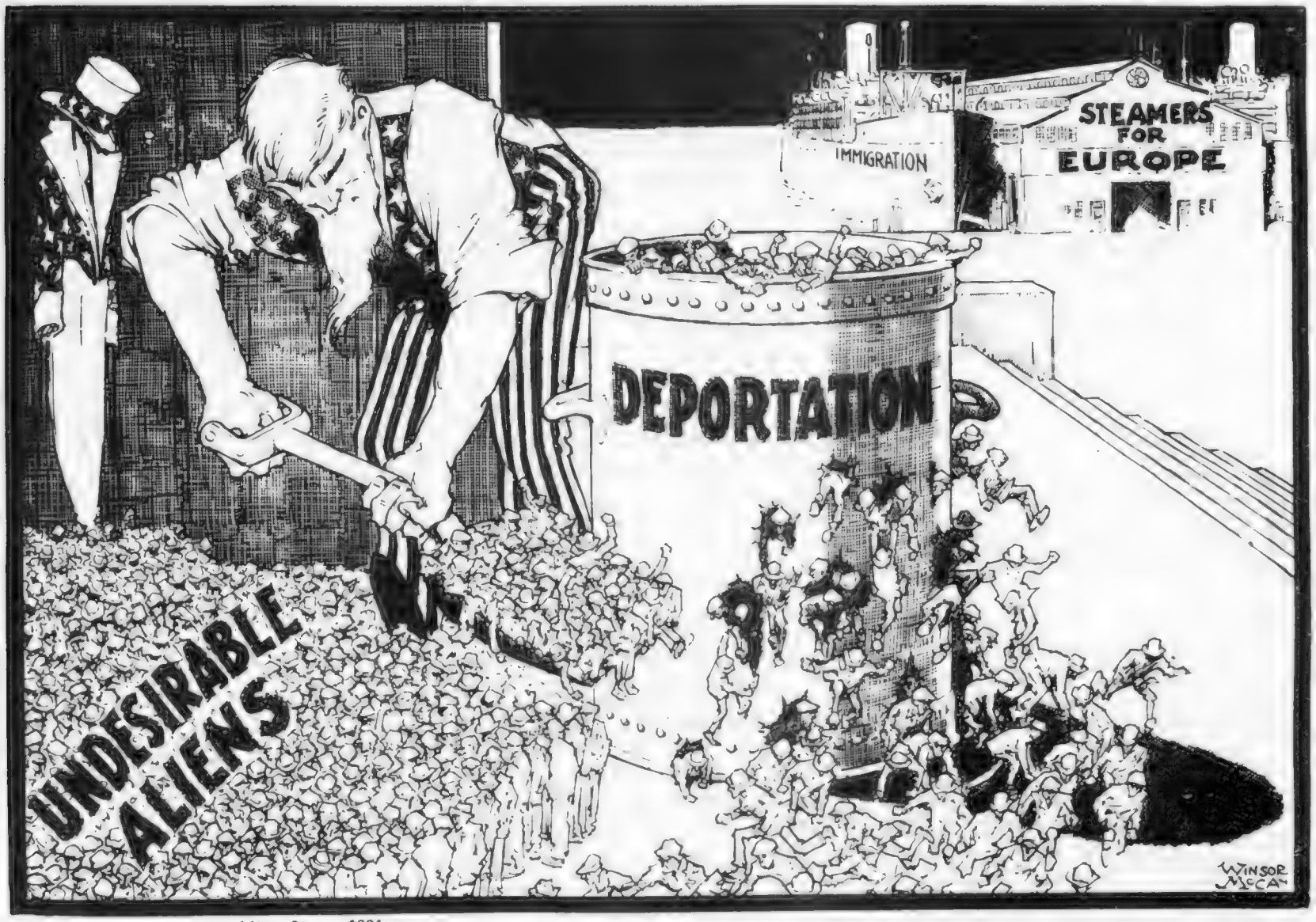
Syd Griffin C. Puck Apr. 1890

SETTLING THE LAND

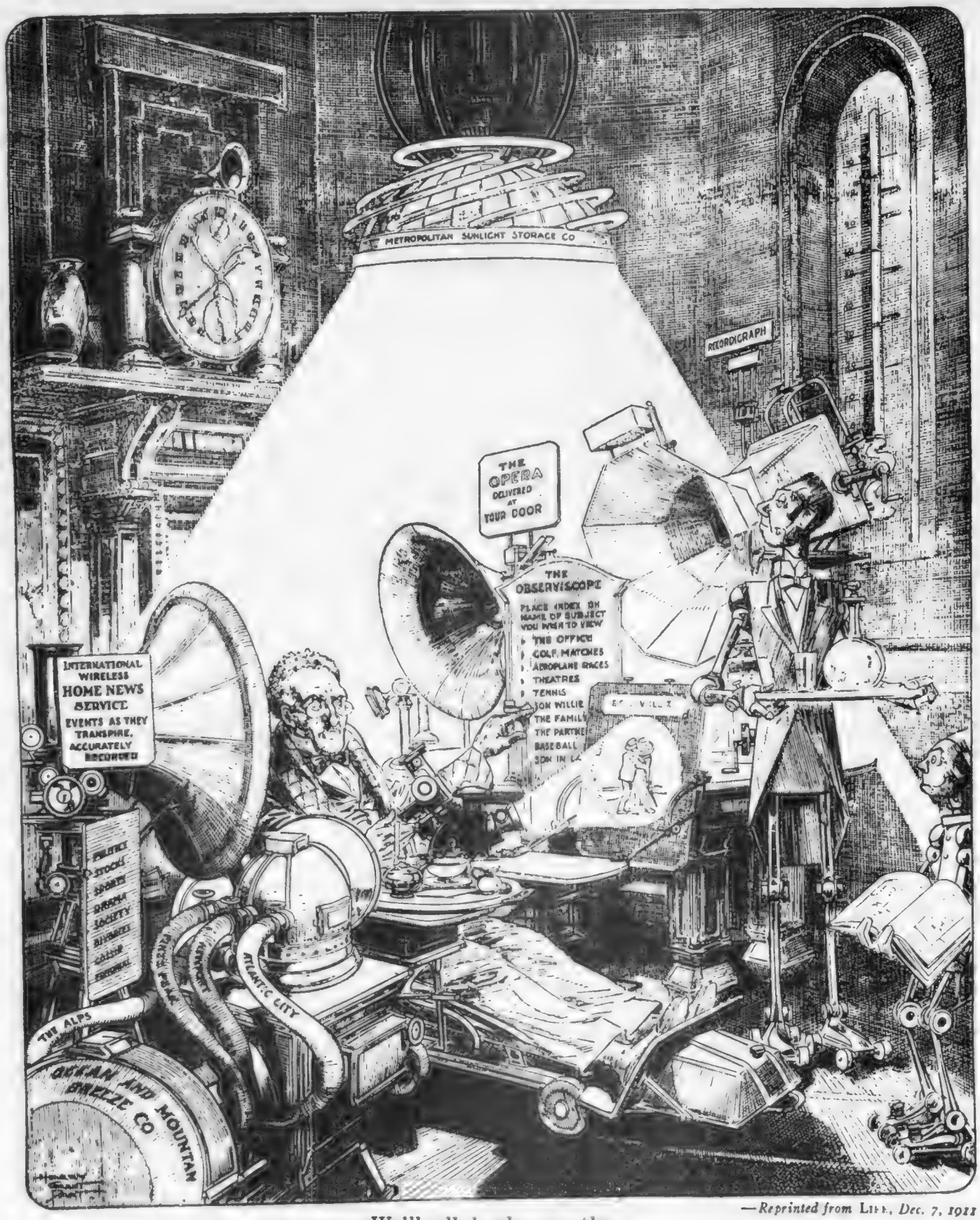
America's greatest heritage is the abundant wealth of our land. At the time of the discovery of the New World, America was a vast virgin continent which provided unlimited opportunities for hard-working settlers. As the cartoon to the left illustrates, land during the late 19th century was available for the asking, and squatters had to mark their land with barrels to keep track of it.

THE MELTING POT

America is an ambitious experiment in the mixing of peoples, customs, and ideas from all corners of the earth. Millions of hopeful immigrants streamed through America's open doors during the 19th century until naturalized citizens began to fear being overwhelmed by the newcomers. Winsor McCay's dramatic cartoon below appeared during the 1920's when the U.S. government began to establish restrictions controlling the flow of incoming settlers.



Winsor McCay, C. International News Service, 1921



—*Reprinted from* LIFE, *Dec. 7, 1911*

We'll all be happy then.

Way back in 1911 LIFE printed this picture by Harry Dart. Mr. Dart probably considered himself absolutely cuckoo. Study it carefully. You'll find everything in it from television, sun ray lamps and Robots to the Book of the Month Club. Every "fantastic" idea in the drawing has since been realized.

AMERICAN INGENUITY

As America emerged into the Industrial Age, our passion for invention and gadgetry provided the technical tools that made America the leading industrial nation in the world by the turn of the century. Cartoonist Harry Grant Dart poked fun at this national obsession in 1911 by predicting some of the inventions that would become household items by the mid-Twentieth century.

E. Hamilton, C. "Judge" 1890

THE AMERICAN CHARACTER

During the cultural infancy of our nation, Americans regarded anything European as civilized and anything American as crude. But as we began to develop a robust identity of our own, this feeling of inferiority was laughed at, as the cartoon above illustrates. Since that time American folklore has been rich with the truly national personalities of the American pioneer, the American hero, and the American working man, among many others.

May, C. Detroit Times, March, 1913

SOCIAL PROBLEMS

The great material progress of the Industrial Age brought about ill effects as well, and cartoonists were among the first to focus national attention on some of these problems. Thomas Nast's campaign against the graft and corruption of the Tammany Ring are well known, and as the cartoon to the left illustrates, cartoonists could dramatically bring the ugliness of injustice to light.

Joe Kubert Starts A School !

When I started in the "comic-book business", almost *thirty-seven years ago*, there were twenty or thirty comic book publishing houses in operation. Quality, Timely, Gleason, Biro, Fawcett, St. John's, Harry A. Chesler (who packaged magazines for publishers), just to name a few who come to mind. Aside from the variety and excitement of material produced by these publishers, they created an atmosphere whereby a young, inexperienced novice could "break into" the business.

At the age of twelve, I started making the rounds. After school, my buddy, Norman Maurer (Boy Comics, Daredevil, 3 Stooges, movie scripter/producer/director) would go from publisher's office to publisher's office in an attempt to get that first toe-hold, the foot-in-the-door, the first job.

I did get jobs. They were apprenticeship positions,... erasing pencil sketches from finished artwork, whiting out and cleaning up artwork prior to publication, sweeping offices, getting coffee and lunch for the artists... everything and anything that would allow me the opportunity to look at real professional work — and to learn the one craft that I'd come to love — the kind of work I wanted to do for the rest of my life.

I've never met anyone in this business that wasn't helpful to me. Artists, writers, production men, engravers — my industry is made up of wonderful people.

But, things have changed. Not the people... but the situations.

Today, if an artist or writer wants to get into the "comic-book business", he has to know his stuff from the outset. There's no place for a novice to serve an apprenticeship.

The competition is sharp, and, conversely, the need for new talent is more apparent than ever. To the extent that publishers are looking to foreign talent in order to supply them with the necessary material for their publications. For years, I've received requests for information from artistically talented people with intense desires to enter this business. Letters and personal interviews in which the most basic questions are asked:

"What kind of paper do I use?"
"Do you use a pen or a brush?"
"What kind of ink?"
"How do you write a story?"
"Do you make up the story first, or do you draw it first?"
"How are the words done?"
"How are the drawings colored?"
"What is the size of the original drawing?"

These people are quick to discover that having artistic ability is only the first prerequisite in acquiring the knowledge necessary to become a part of this form of a graphic arts industry. An industry which has produced men capable of stepping out with remarkable success into movies, television, syndication, animation, and advertising.

I've spent many rewarding hours with aspiring and talented people in order to give them the kind of help I was given by others when I first started out in this business. But, there have been many, many others whose search for knowledge has gone unanswered. I am aware, also, that others in the publishing business receive hundreds of letters and calls each year asking for professional help. Deadlines, responsibilities and time make answering these requests an impossible task.

That's why I decided to start *JOE KUBERT'S SCHOOL OF CARTOONING AND GRAPHIC ARTS.*

A school for people who have the *basic talents*, but don't know how or where to get the expertise to step into the business.

A school where talented people can learn every phase of cartooning, art and graphics as applied to comics, advertising, syndication, animation, and the like.

Courses in:
- Sketching
- Anatomy
- Composition
- Story telling
- Pencilling
- Inking
- Lettering
- Writing
- Coloring
- Engraving
- Color separations
- Cover lettering
- Portfolio preparation

A school set in Dover, New Jersey, on seven acres of grassy woodlands. The building was part of an estate belonging to one of the most prestigious families in the area. A three-story brick mansion erected at the turn of the century. Besides a carriage house (planned for future use as dormitory facilities), there is an in-ground heated swimming pool on the grounds adjacent to the mansion.

A school that will be limited to an enrollment of no more than *sixty students*... so that deserved concentration can be given to them.

A school where the educators will be those already involved in the profession that the attending students aspire to enter. To me, there is little sense in being taught a commercial subject by those who have never actually worked in the field.

A school whose walls will be adorned with *original artwork* of the best professionals in the field. This will serve to inspire the students, as well as to permit close observation and analysis.

A school where internationally prominent artists will be invited to conduct special lectures in which the most current commercial information will be communicated to the students.

They will be invited (along with others) as guest lecturers at special seminars which will be held on a regular basis.

It must be understood by those who desire to enter my field of graphics, that there *is* a *need*. However, a lack of expertise coupled with tremendous talent is *less* useful than a *moderately* talented individual with a working knowledge of his craft.

THE JOE KUBERT SCHOOL OF CARTOON AND GRAPHIC ART will be approved and licensed by the New Jersey State Board of Education. It will be a full time, two year school. Each year will consist of two terms, commencing in mid-September to late May. All major curriculums will total at least ten classes per week. State recognition is given on a credit hour basis, therefore students must complete a minimal number of hours per school year to be eligible for advancement.

A student seeking enrollment is required to submit a portfolio, which will be reviewed by the school's administration before final acceptance. Evaluations will be made by committee. Final decision will be at the discretion of the administration.

The first year will be one of *basic foundation and diversification*, covering the widest variety of related subjects. This will enable both student and instructor to determine interests and abilities, and act as a guide insofar as the student's choice of a major is concerned. A student must complete his first year as a prerequisite for his major course of study, which will occur in his second year.

A school, where, upon completion of the two year course, those graduating will be equipped to enter my business (comic books, syndication) in a variety of areas, or any one of a number of graphic art fields.

If you feel you have a talent for art, lettering, coloring, writing, or any of the many areas of expertise in the graphic arts related to cartooning and similar forms of illustration, *you're* the student for whom this school is being formed.

This is the first published announcement of JOE KUBERT'S SCHOOL OF CARTOONING AND GRAPHIC ARTS. Our starting target date is September, 1976.

Don't forget, the limit is *sixty students*. No more.

Student acceptance will be predicated on a portfolio of your most current work. There is no age or academic restriction. Talent is the only criteria.

For further information and details write to: THE JOE KUBERT SCHOOL OF CARTOON AND GRAPHIC ART, INC., P.O. Box 894, Dover, New Jersey 07801.

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